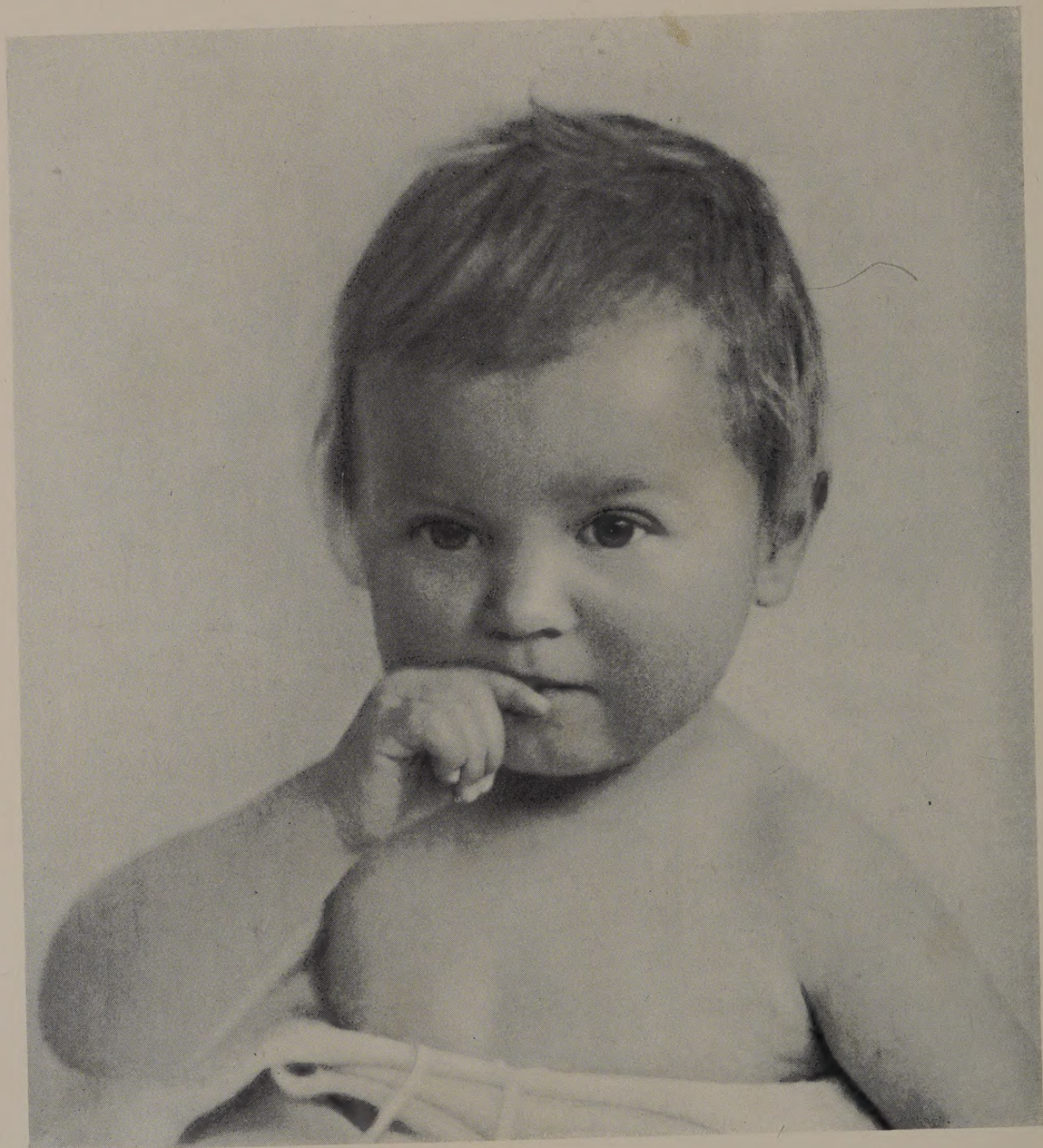


THE CHILD IN ART & NATURE





THE CHILD IN ART & NATURE

BY ADOLPHE ARMAND BRAUN
THE INVENTOR OF THE A.B.C. METHOD OF DRAWING
FOUNDER AND EDITOR OF DRAWING AND DESIGN



Designed by L. C. Bruno.

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From a Painting by TITIAN

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PREFACE TO FIRST EDITION.

I HAVE always worshipped children, and I know from experience that there is nothing more conducive to the satisfied smile than watching happy, healthy, innocent youngsters at play and at work.

The charm of the child is inexhaustible and of such unimpaired sweetness, loveliness and tenderness that only flowers, stars and sunshine and the imaginary wonders of the happiest dreams can be compared with it.

According to an old legend, children hear the divine melodies produced by the stars in their circuit round the Universe.

Children are nearest to all that is godly. Like God they are unfathomable, for they spring from deep secrets and reflect the mystery of Nature.

The fine arts have ever understood the significance of the child in the scheme of life and filled their symbols with its form.

Mothers and child-lovers, to whom I dedicate this book, will understand how I was fascinated by my task.

But to be of practical use, I have planned the book to appeal to Artists.

The diagrams and letterpress refer to

technicalities and are intended for students, and I hope my readers will recognise my endeavour to be both informative and entertaining.

I am indebted to Miss Dorothy Foulger, an artist whose career has been influenced by fondness for children, for much valuable help in gathering my material, and for a number of sketches she has contributed.

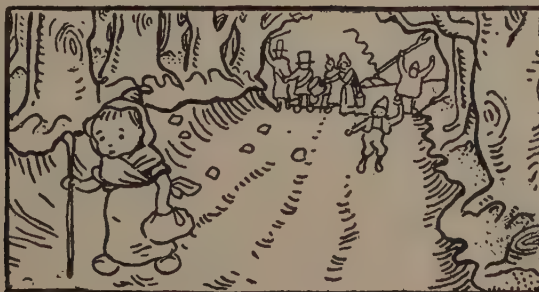
Mr. W. A. Mansell, who let me look through his valuable collection of photographs, saved me much time and labour.

Mr. Marcus Adams, whose essay on child-portraiture is embodied in this book, opened his cartons to me and let me select his best productions.

To Mr. J. B. B. Wellington, of Wellington & Ward, the *Daily Mirror*, the Alfieri Picture Service, Messrs. Speaight, Mr. A. Elsy, Miss Florence Carey I owe thanks for supplying me with numerous snapshots and portraits. Thanks are also due to Messrs. G. M. Ellwood, F. C. Tilney and B. T. Batsford for useful suggestions.

Other collaborators have signed their contributions and earned my hearty thanks.

A. A. BRAUN.



After a Drawing by G. Delaw, from "Le Rire."

PREFACE TO NEW EDITION.

SEVERAL years have elapsed since the first edition of this book has been exhausted.

Had I simply supplied the urgent demand for a second edition by reprinting the book as it stood, this second edition would also, by now, be sold out.

But I resolved not to issue the book again until I had made several improvements which I deemed desirable.

The first edition was profusely illustrated, and not a few of my readers pointed to this profusion as a mistake.

I thought otherwise: the profusion is still there, even considerably increased—but I have redistributed subjects which were rather crowded over a larger number of pages and added comments which make them more comprehensible and endow them with restfulness.

Although my work is probably still full of imperfections, due partly to the fact that every human effort must have its limitations—however great its scope

may be—I believe that I have accomplished something that will give satisfaction to a large number of people and interest all who take delight in child study.

For this new edition I was fortunate in securing the valuable help of L. Moreau, Madge Knight, and J. P. Sayer, who translated my rough sketches into beautiful diagrams or enlarged some of the tiny figures with striking accuracy.

Miss Ida Hearn, a gifted artist and writer, put her clever understanding of children at my disposal and assisted me in various ways.

It afforded me immense pleasure to come across the work of the Rev. J. L. Haswell, who seems to have an unsurpassable gift for child portraiture and a most complete grasp of child psychology.

Messrs. Hoppé and Basil also supplied me with charming photographs.

Inadequate as a few lines of acknowledgment are, I ask all my collaborators to accept this preface as an expression of my gratitude.



From a Painting by VELASQUEZ



BO-PEEP.

The information and advice which follow will seem peculiar in a work which is primarily intended as a book of reference for artists, art students and writers.

But on further enquiry it will be noticed that all matters referred to in the following paragraphs are an aid to the representation of the child.

How it looks, or should look, under certain circumstances, how it behaves, how it is dressed, etc., are no doubt principally the concern of mothers and nurses, but it is assumed by the author that artists, designers, writers, and people generally, who wish to deal with the child graphically or literarily, require a number of general notions of child-behaviour, get-up and treatment, which seem outside their province, but which facilitate their insight.

The author is convinced that perfect draughtsmanship requires understanding and observation beyond the limits of sheer delineation.

KEEPING THE CHILD IN GOOD HEALTH AND COMFORT

THE child is first taught to breathe properly through the nose and not through the mouth, which mother should close if she notices that he opens it in his sleep.

He should not be allowed to suck a dummy or his fingers or clothing. All his movements should be watched and if necessary corrected.

He should be often in the fresh air and should be made to love his daily bath.

Mastication is more difficult to teach than is usually imagined, but the child should be directed to chew his food properly, slowly and completely until the habit is acquired for life.

To teach the child to stand, walk or sit in perfectly erect positions requires a certain amount of patience and attention.

When children begin to read, their eyesight should be studied and they should not be allowed to stoop over their books or to read in a dim light.

Up to six months baby's bath is given in the morning, after which age it is given at night. At twelve months he can stand in his bath, when a cold wet sponging down his back is given to strengthen him and help him to defy colds.

Baby's wash, as distinct from his bath, takes place on the lap or on a table of convenient height. A pillow covered with a mackintosh and blanket is used to lay baby on.

After his bath he is powdered and then laid on his stomach and only while in this position should he be clothed. First the coat is laid on baby's back and the nearest arm is pushed through one sleeve, then the other. Next, baby is gripped firmly with both hands (thumbs on the back and fingers spread round his sides) then turned towards his nurse with his head resting on her left arm. The flannel binder is then wound fairly tight, but not so as to be uncomfortable.

The inner point of the napkin is now doubled back and tucked up smoothly under the binder.

Fastening baby's clothes down the front completes his toilet.

When tying up the bottom of the big flannel, it needs to be remembered that baby likes to kick and stretch his legs and that these movements must not be hampered.

The comfortable position for baby when lying down is on his side, and he must have room enough to stretch himself.

In summer time a blanket is sometimes sewn up in the form of a bag, so that baby can sleep out of doors without fear of getting uncovered. When necessary, a large piece of muslin draped over the cot is used as a protection against insects.



Drawing by L. HOCKNELL. From the British Empire Exhibition. Courtesy of Carlton Studio.

There is excitement in the family; baby has cut his first tooth; everybody is being told the great news.

Baby's teeth generally appear in pairs, the two lower centre incisors being the first to be cut.

According to the child's more or less rapid development, the teeth appear now at almost regular intervals, until they number twenty at about the age of two and a half.



PAINTING by SIR JOSHUA REYNOLDS (1723-1792), a lover of children, and already a great painter, when only a child of 12.

THE CHILD'S GROWTH

WHEN a baby is weighed, it is usually without his clothes. The usual time is naturally after he has been bathed and the usual place is in front of the fire with a screen around it. As a rule baby does not like being weighed.

Special scales are used with a wicker-work basket to lay baby in.

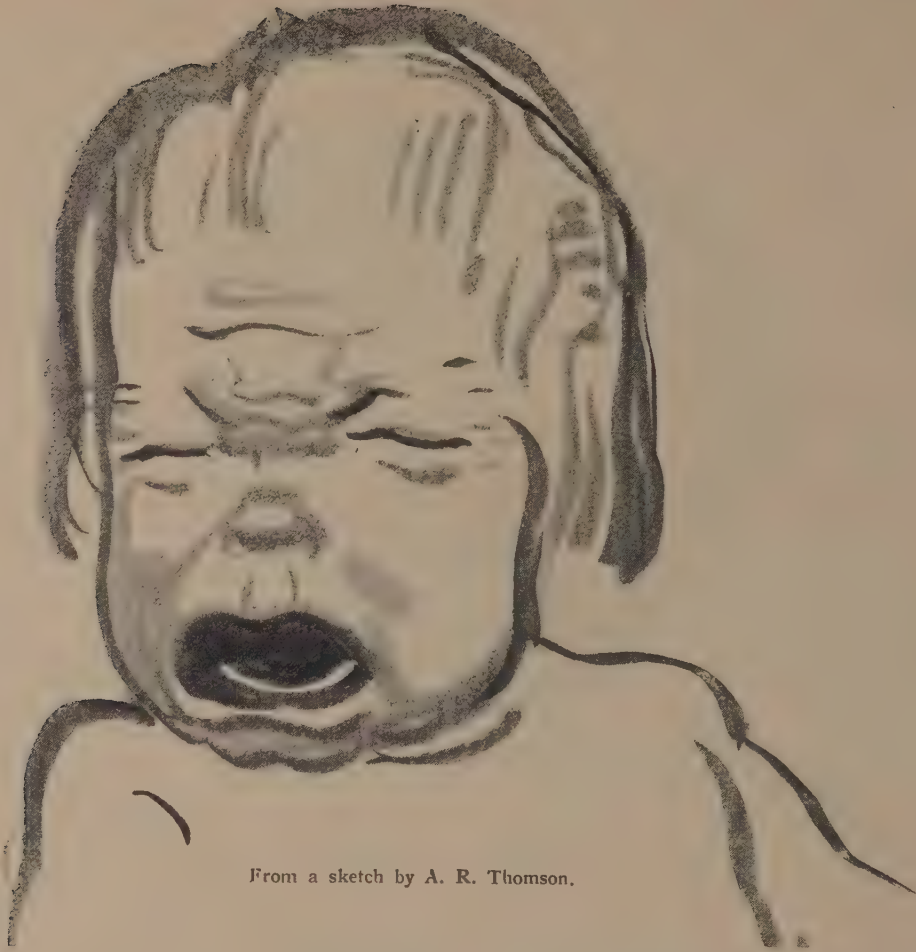
BABY'S HEIGHT AND WEIGHT

A 1-month baby should weigh $8\frac{1}{2}$ lbs. and measure $20\frac{1}{2}$ ins.

2	"	"	$10\frac{1}{2}$	"	"	21	"
3	"	"	12	"	"	22	"
4	"	"	$13\frac{3}{4}$	"	"	23	"
5	"	"	15	"	"	$23\frac{1}{2}$	"
6	"	"	16	"	"	24	"

A 7-month baby should weigh 17 lbs. and measure $24\frac{1}{2}$ ins.

8	"	"	$18\frac{1}{2}$	"	"	25	"
9	"	"	20	"	"	$25\frac{1}{2}$	"
10	"	"	$20\frac{1}{2}$	"	"	26	"
11	"	"	21	"	"	$26\frac{1}{2}$	"
12	"	"	$22\frac{1}{2}$	"	"	27	"



From a sketch by A. R. Thomson.

BABY CRIES

BABY may cry and his mother may pity him, take him out of his cot and sway him about.

This is a mistake, unless there is a special reason for baby's misery.

He may be too hot or too cold; his binder may be too tight; a pin may be pricking him; the hot bottle may be burning him; he may not be in a comfortable position, or have room enough to stretch his little limbs.

He may be without enough fresh air or his teeth may be giving him trouble.

He may be lying on a knot or ruck in his clothing. Flies may be worrying him, or he may be thirsty or hungry.

An attentive mother soon finds out

what is causing her baby to cry. The hungry cry is loud and imperious; baby thrusts his fingers into his mouth, gets into a temper, screams.

Attacks of indigestion induce him to pucker his forehead, to draw up his legs, and sometimes to clench his thumbs inside his fingers.

If there is no reason for crying, mother must be very firm and make baby stay in his cot. Probably he will cry himself to sleep.

A child's character begins to form when he is still in the cradle and obedience must be taught from his earliest days.



No child is too young to learn.

If he is bored with lying quiet, he must be attended to before he gets to the crying stage.

He must not be allowed to think that he must cry if he wants to be ministered to.

If he cries to-day and is taken up, he will cry again to-morrow, expecting to be made a fuss of.

He will go on crying, and when he is too old to continue to cry, he will sulk, and grumble and complain, and become a bore.

Obedience should be the first law of the nursery; when it is, the little chap will become a big chap and a strong leader and grow up a credit to his parents and to himself.

BABY'S CLOTHES

THE praise of her baby is the sweetest music to every mother, and because she is a daughter of Eve, she wishes her baby to be prettily dressed.

The wise mother, however, does not satisfy herself with prettiness alone; comfort comes first, hygiene, warmth, and light. She should resist the temptation of overclothing her baby.

Why prepare so many long garments, when in a few months' time baby will have to wear short clothes? The best material is wool or silk.

While baby is still young the lungs, armpits and collarbone should always be well covered.

A well-fitting knitted belt is a necessity. It is usually fastened to the napkin.

Nightdress can be of fine flannel, nun's

veiling, cashmere, or silk; the long robe in the same material, should be made to open down the front and have long sleeves.

Head flannel should be square or a *matinée* jacket with a hood will answer the same purpose.

In winter months a pair of woollen combinations should be worn next to the body; shirt, trousers, and jersey are sufficient for the boy's outfit.

A bodice with knickers buttoned on to it and a one-piece dress are sufficient for a little girl.

But both boy and girl should have their clothes hung from the shoulder. The neck need not be muffled up.

Stockings and water-tight boots are necessary in cold weather. Bare feet and legs look pretty but are dangerous.

HOW THE LAYETTE IS MADE UP

Woollen Suit.—It should have a high neck and long sleeves. Short sleeves are sometimes worn, but are not generally considered as safe. The shirt should be open all down the front and made to wrap well over.

Flannel Binders.—A strip of flannel about 5 inches wide and 25 inches long. The edges should be left raw.

After two weeks the binder should be replaced by a knitted woollen belt wide enough to cover the child from the armpits to well down over the hips.

Night Flannel, made of soft warm wool, coming well into the neck, with shoulder-pieces to prevent its slipping down.

Day Flannel, usually embroidered.

Robe.—Must open all down the front, is often made of one piece, and should have long sleeves. Material used: fine flannel, *de laine*, nun's veiling, cashmere, or silk.

Night Dress.—Similar to the robe but gathered in below the feet.

Wool Matinée Jacket for indoor and outdoor wear; either knitted or crocheted.

Pantettes.—Knitted or crocheted to match coat. With or without feet.

Woollen Boots.—Can be either knitted or crocheted.

Head Flannel.—30 inches square; needed when baby is being carried from one room to another.

A Large Woollen Shawl and Knitted Woollen Hood for outdoor wear. The hood should cover the ears and be tied on with soft ribbon strings.

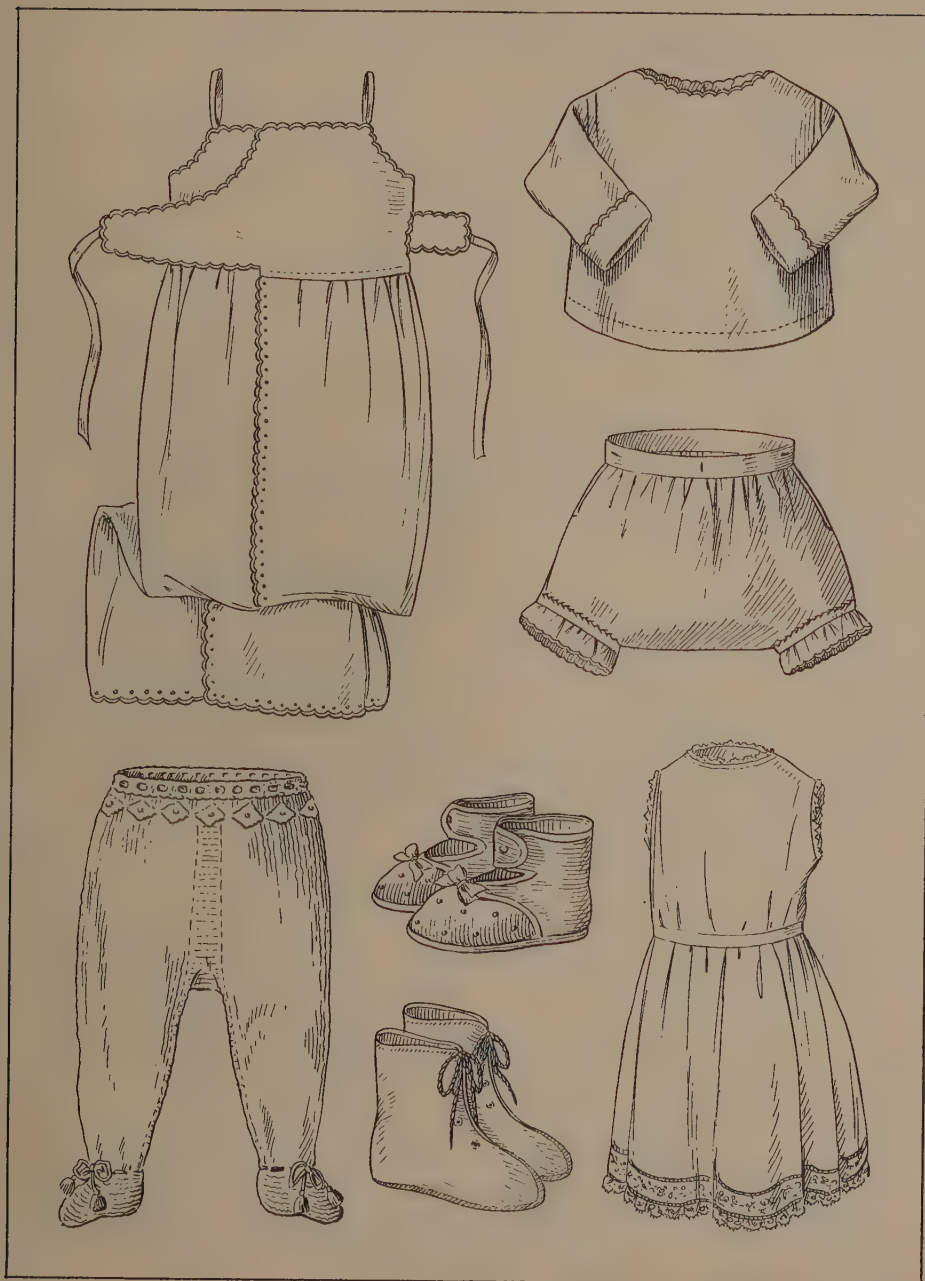
A Veil of light lace or muslin, worn in cold and windy weather.

In sunny weather a sunshade is used.

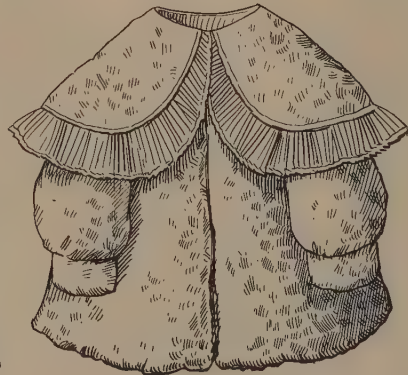
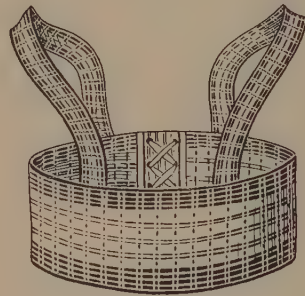
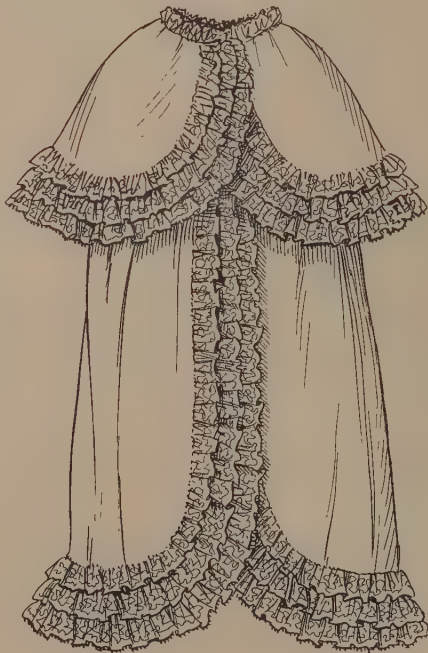
A Bib, to tie round the neck.

Sleeping Suit to fasten round the ankles.

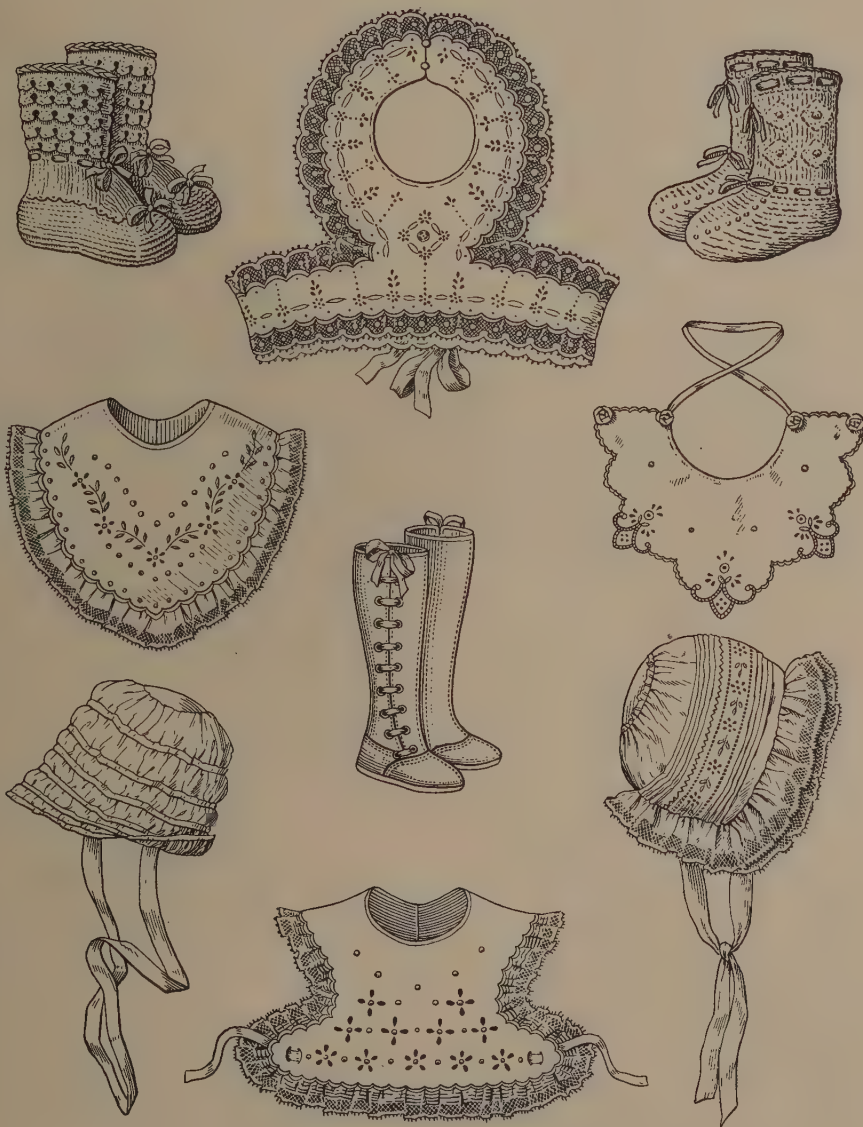
BABY'S CLOTHES



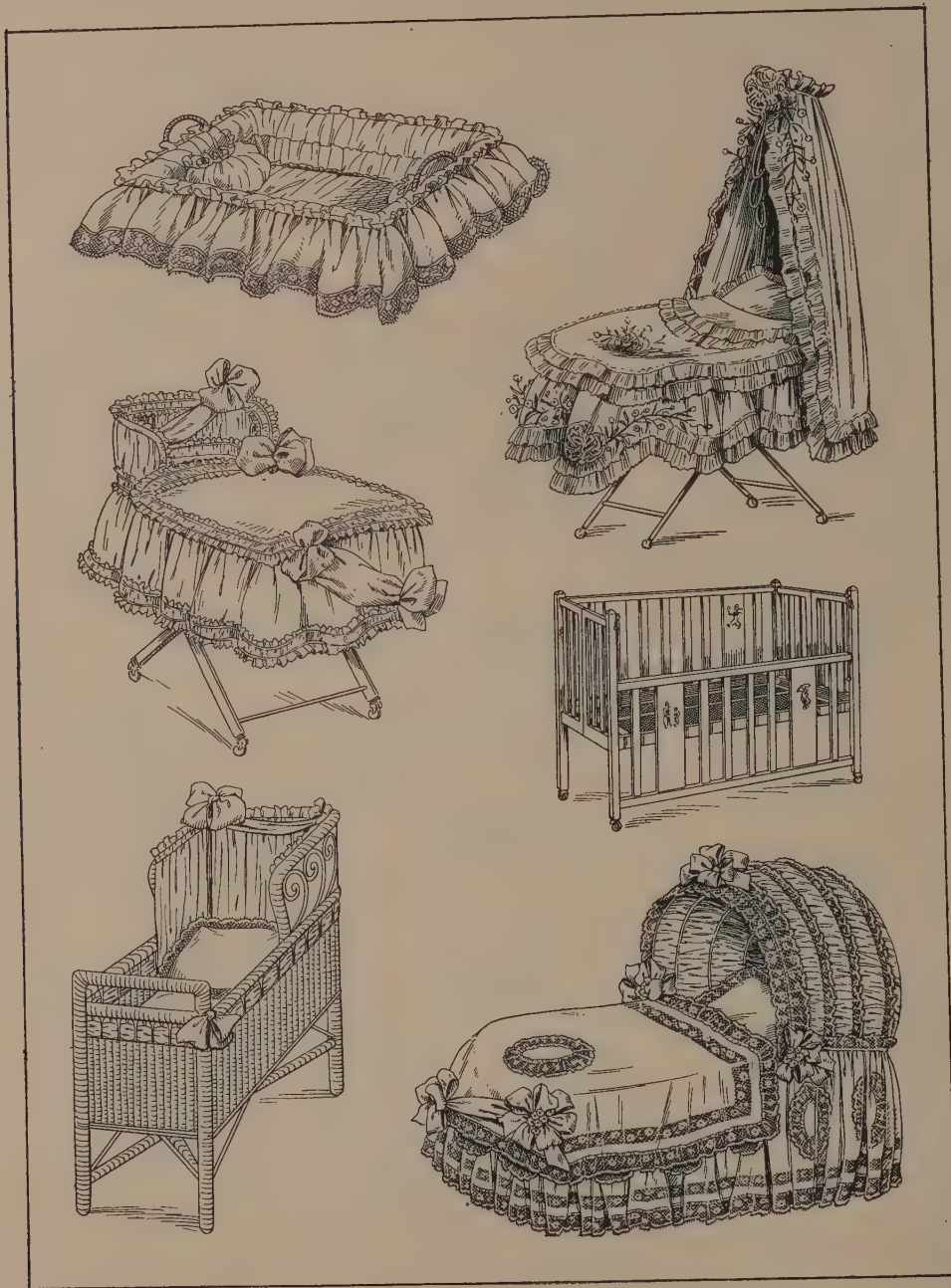
BABY'S CLOTHES



BABY'S CLOTHES



B A B Y ' S L I T T L E C O T





BABY SLEEPS

By LOUISE HERVIEU.

Drawn with great feeling. The love bestowed on the features of the child must be apparent to every student of juvenile expression.

BABY SLEEPS

BABY likes to sleep in his mother's bed, but he should not. The cot is his natural sleeping place.

The proper place for a cot is where it will get a free circulation of air around it, being at the same time protected from draughts.

It should not be close to the side of the mother's or nurse's bed.

For about the first fortnight baby should sleep the whole of his time, except when being fed and bathed.

After three weeks or so, he should keep awake for an hour before bed-time, because then he is more likely to have a good night's rest.

At the age of two months, he will want to be awake several times during the day for about an hour at a stretch.

When about six months old, baby should be put to sleep at half-past six in the evening.

At ten o'clock he should have a feed and then sleep right on till six or seven in the morning.

During the day he should sleep about three or four hours, gradually to be reduced to two at midday by the time he reaches the age of one year.

The midday sleep should be kept up until the child is at least five years old.

Every child should go to bed early in the evening, up to the age of fourteen. After that, later hours should be gradually observed, otherwise a tendency to sleepiness is being developed which robs the grown-up person of a good deal of evening enjoyment.

FORMATION OF THE CHILD'S CHARACTER

AS early as possible parents are anxious to interest baby in various ways; they dangle things in front of him, or make funny noises to attract his attention, in the expectation of provoking his first smile.

The finer the baby or the larger the family or circle to which he belongs, the more he is likely to be bumped about and kissed, but these marks of affection are liable to stand in the way of his health and are therefore stopped as much as possible.

A child's character is being formed the moment he is brought into the world and his disposition manifests itself very early in life. By silence or tears, placidity or vivacity, by whimpering or restlessness and many other outward signs he gives indications of his condition and feelings.

A natural, cheerful manner, when dealing with children, makes them happy. They are very responsive; if moody, or inclined to be so, severity will aggravate their moodiness, while reasoning may bring about a change in their disposition.

When dealing with children, frank and open speaking when answering questions, is the wisest policy. Children respond with equal frankness under these

conditions. Questions should be provoked, nothing should be evaded. If it is thought advisable not to speak out, the child should be made to understand that he will be told by and by when his intelligence is more developed, and the promise must be kept. Children should be studied constantly until adolescence, and advice and help must be given whenever necessary.

Children should always be given plenty of latitude, and allowance should be made for mistakes. This makes them gain personal experience and prepares them for life's tribulations.

A child who confesses to some petty or even big offence, should never be punished, but the desire to reform must be induced. The truth should always be rewarded by tolerance.

Children should never be threatened with anything or anybody, nor deprived of necessary food, to the detriment of their health. They should never be frightened. Shutting them up in the dark may make them nervous and perhaps wreck their nerves for life.

Good and regular habits should be cultivated in children.

Self-control of movements and temper should be taught by persistent reminder and admonition, but not by harsh reproof.



Study by FRANCOIS BOUCHER. From the Printroom at the British Museum.



A good pram is made primarily for comfort and only secondly for appearance. Here are the essentials of its construction :—

1. It must be long enough to allow baby to lie perfectly flat and the well must be roomy enough.
2. The back must be sufficiently high to give support when he is old enough to sit or even to stand up.
3. The carriage must be high enough from the ground to keep the dust of the street away from the baby.
4. It should have a hood with a *dark* lining, to prevent the child from staring up at a light surface.
5. It should be mounted on good springs.

Pushcarts are not used with advisability until baby is old enough to sit up ; then his back and sides must be well supported and a foot-rest is necessary.

In cold weather a blanket bag is a good means of keeping him warm.

A REASONED LESSON ON DRAWING CHILDREN FROM MEMORY

FEW people realise how great an amount of knowledge contributes to the making of a good drawing, either reproductive or imaginative. This knowledge must be gained, largely, by a memorising process, which will be the more necessary for the artist who would be a just interpreter of children; for they move so quickly and constantly, and the outlines of their bodies are rounded so softly and subtly, that they form a most elusive study.



After Poulbot, in "Le Rive."

The draughtsman who wishes to portray children should therefore have a special appreciation of the necessity both for knowledge and for memory-drawing as a method of acquiring knowledge.

To signalise the former necessity by an example, suppose that the digitations of the serratus magnus are so faintly indicated on a model that they can be detected only by the expert, the inefficient draughtsman will miss the slight markings and the subtlety of their form. A

great master, on the other hand, will almost over-emphasise the substructure. The ignoramus, if he does not distort the forms, neglects the essentials; or, if he is aware of his limitations, deliberately simplifies his drawing. Not that the master wants to make a show of his intelligence: he simply cannot help its permeating his work.

From this example it will be seen that drawing is the pictorial recording of all the knowable facts underlying or connected with form, and is a complicated, difficult and profound art which can be acquired only by hard study and great perseverance. But the requisite skill cannot be won by mere copying, which is nothing but a mechanical process that requires a true eye, a steady hand and a capacity for measurement, and that is all. You cannot draw without knowing, and you cannot know without learning, and you cannot learn without remembering. Memory is at the root of all human knowledge, and the foundation of draughtsmanship.

Memory drawing consists in outlining pictorial observations without *direct* reference to facts. By accumulating these observations the memory is being stocked with forms, by the understanding of which other forms are more easily analysed, understood and retained. Thus, after practice more or less prolonged according to his natural ability, the student can evolve a vocabulary of forms, and so arrange them in his mind that he can draw upon them just as one picks out words to make a speech.

In this way you might study the square, the rectangle, the triangle, the lozenge, the pentagon, hexagon or any polygon, the oval, the ellipse or, in fact, any regular shape, and connect with it all the objects—plants, figures, faces—that seem to fit into it. Or you may use the A B C

system or alphabetic method,* which was invented for a similar purpose. It consists in finding the simplest approximate alphabetic or numerical signs which exist in every outline.



After Wilhelm Busch.

But the most important point in draughtsmanship is proportion. It is necessary for the artist to bear this constantly in mind, and to neglect no opportunity of measuring things mentally by comparing their parts to one another and to the whole. Drawing imaginary lines through figures and other objects, dividing them into halves, thirds and smaller sections, both vertically and horizontally, is a most useful exercise; and the extent to which it helps one to memorise the aspect of things is surprising.

Here concentration is of great value. Though nothing should escape the eye of the artist, he should confine his particular attention to this or that group of plants, animals, figures or heads, until he has familiarised himself with large numbers of the same category and knows the relationship of their parts by heart. These exercises have the double advantage of riveting his attention to an essential condition of good draughtsmanship, and of keeping him in training for both memory work and drawing from life. Very often the artist who works much from imagination and little from life loses that grip on

correct proportion by which alone he can be a faithful exponent of truth.

Construction is nearly as important. Proportion and construction are, indeed, the two pillars on which the pictorial knowledge of the memory student must be based. Perspective, light and shade, tone, and to a certain extent colour, are *general* matters which are improved by routine, but are not fundamental.

Taking these principles into account, the student should make a thorough analytical examination of any set of objects that he may wish to memorise; and half-an-hour's contemplation of the group subsequently would not be too long a pause before he drew so much as a dot. Before attempting so difficult and subtle a study as that of children, he should analyse, watch, copy and memorise many different kinds of both still and moving objects.

After going through the analytical and contemplative stages of the discipline, he should turn his eyes away from the subject and draw his impression of it. He should keep on drawing, even if he distrusts his memory, and if stuck make an effort to overcome the breakdown. When he has finished he should compare his own version with the original, correct the mistakes and then make another memory drawing. In fact, he should go through the whole process over and over again until he feels that further improvement is impossible. By adhering to this thorough method of perfecting his work from Nature, he will progress not only in draughtsmanship, but also in style and individuality.



After
Wilhelm
Busch.

* The ABC Method of Drawing, by A. A. Braun: Drawing and Design, May, 1915.

In studying moving objects and figures he will have to do more scheming than is necessary in the case of stationary objects. A good teacher might say to him :

" After minutely analysing your subject look at the moving figure, as it were, with your photographic eye. You can train your eye to act almost as if it were a camera, and you may retain on your retina for a little while—some people can do so for hours—the image of your visual snapshot. This final snapshot, combined with the knowledge you have gleaned by analysis, enables you to picture the moving object more or less accurately,



After Forain.

according to your degree of practice. You will hardly have the opportunity of comparing your attempt with the original pose, but you might be able to do some correcting and repeat the experiment."

These admonitions would be of special value to the draughtsman who wishes to devote himself to the drawing of children. Further, he should acquaint himself with the construction of the infant form, familiarity with which will help to make his versions convincing.

To this store of general knowledge should be added those notes of child life which give individuality. Trains, buses and trams provide excellent material, for children seem there to be at their quietest

and one may watch and take mental notes. The home, of course, furnishes excellent opportunities, and in the streets and parks action may be memorised.

For those who do not easily " grip "—whose powers of observation and perception are slow—it is of great assistance to work on some sort of plan of analysis, such as one would use in making a study from life. Observe

1. *Size in relation to surroundings.* Thus, for example, space occupied by child equals distance from top of mother's head to her knees.

2. *Proportion and general shape of whole mass* and its relation to the vertical ; e.g. breadth equals half of length ; general shape roughly rectangular.

3. *Shape and proportion of various divisions.* Here the whole might be divided into three—head, dress and legs. The proportions might be : head and legs about a quarter each, dress about a half. Note the simplest shape to which each part approximates—square, triangle, circle, etc. An imaginary line drawn through the eyes with another at right angles to it gives the pose of the head ; and the line through the eyes will be a base for the shape of the face, which may approximate to a triangle, circle or square, and also for the forehead, which in this case becomes a triangle bounded by the hair. Then within the shape made by the face fix the placing and shape of the features.

According to the time available and one's capacity for absorbing fresh details, more and more information may be stored till an opportunity arrives for making a sketch.

Whilst analysing, knowledge of form enables one to appreciate the reason for shapes seen, and to give unity and life to the sketch.

4. *Tone.* In any case remembrance of tone is an aid to drawing. It is essential to the rendering of the subject if the latter is particularly interesting in light and shade.

5. *Colour.* Notes of colour are very useful and help to fix the subject in the mind.

6. *Action.* The artist observer will learn much through watching the baby, vigorously pounding away with its fists and later kicking its small legs and arching its body, as well as older children at work and at play, now intent on some



After Phil May.

favourite pursuit, now rebelliously inattentive to a much-hated task.

Mental notes of the position of the body in running—the height to which the heels ascend, etc.—are useful.

Lecocq de Boisbaudran, whose whole art teaching centred on memory work, and who wrote an excellent book entitled “Memory Training,” thought that memory helped education, and was a stimulus to creation by reinforcing the imagination. He also pointed out that, as philosophers acknowledged, many ideas were of visual origin. He summarised his teaching in the following sentence:—

“To see the object when absent is the real goal to which all memory exercises should lead. As practice develops the power of seeing the object, though no longer present, such conscious methods

become gradually less necessary.”

J. F. Millet, the great painter of French peasant life, was also a fervent believer in memory work. By memory work the draughtsman becomes more self-reliant and his work gains in subtlety and suppleness.

It stands to reason that he might extend his practice and often base it on plates and photographs, while pictures and statues in museums and galleries are very suitable for study.

Reproductions are generally obtainable, and study at home and abroad can be combined.

Varied practice is useful, and much practice makes perfect.

To finish, one word of warning. There have been more great artists who drew almost exclusively from life than great artists who drew mostly from imagination.

Nature is subtle and elusive. Its freshness escapes even the best memory, and nothing the imagination can produce is able to replace the “live” quality of Art, the direct transcript from Nature done in an inspired mood by a clever and sincere artist.

But being able to draw from memory does not hinder the artist in drawing from life. On the contrary, as it is intended to give him knowledge which he would be slow in acquiring otherwise, and to jot down on the spur of the moment, ideas or ambitious compositions.

Whether the artist can do big mural decorations, or simply designs to advertise the latest fashion in tea-gowns, he will be in demand if he can draw convincingly out of his head, and by learning to draw children from memory he will be on the way to achieve his object.



CHILD PICTURES BY CAMERA

By MARCUS ADAMS, F.R.P.S.

IT may be that the child photographer is born, not made, and that this branch of the photographer's art is a gift; or is it the ingrained habit of taking the line of least resistance that deters so many photographers from devoting their talent to the portrayal of the child, thus depriving themselves of the delights of this most fascinating class of subject?

Nevertheless, it is a fact that most craftsmen can approach perfection, provided they are well directed. I assume the student of this book to be a practised technician, who besides understanding the scientific side of his craft, knows more or less about composition, light and shade, design or pattern as well as the necessary material and apparatus required.

In this case it is needless to insist on one essential condition; namely, that in order to ensure success, the best mechanical and optical equipment should be at hand.

This does not mean that the photographer should concentrate on mere technicalities and neglect the very important factor of art in the making of good pictures. He would not do so deliberately; and if he does, it is often that art is beyond him. He may get some sort of satisfaction by concerning himself with secondary matters, but then the foundation of his craft is trick or fluke, when it should be vision.

A certain setting should be visualised by the artist as soon as his sitter walks into his studio; for an especial atmosphere, tone, background, harmony will suit one figure and not another. One will require the sharp focus by which the features gain in precision, another will require the adjustment of the lighting either to accentuate the outline or to soften a feature here or there. In others particular traits alone are beautiful, deserving to be thrown into special relief.

To discern all this requires much THOUGHT and practice that becomes gradually intuitive. Some figures should look whimsical, elusive; others tall, even monumental; and it is only by planning the picture with the desired effect in his mind's eye that the artist can bring about any particular result.

You may, by trimming the picture to include only certain portions, enlarging, or employing other devices which are quite legitimate and sometimes necessary, arrive at a good result, even if the original picture is poor. But this is by the way. The right effect should be foreseen and provided for. This is only possible to those who can *see* the finished picture when the sitter is first presented to the artist.

If the camera-man has previously studied the various styles of painting, the settings, the effects of light, the composition and so forth by which professional artists secure their results, he will be far better equipped to do work which will rank at a high level.

Of the artistic effects to be gained in printing I will only say a few words. Everyone knows how important is the selection of the media. There is no end to experimenting in this direction. But know what you desire and attain your object. I am no advocate of retouching, but to obviate certain flaws and shortcomings of the camera, one has often to resort to such practice. A little light can be reflected into the shadows, or else, provided the photographer be an expert, a little judicious retouching may serve in the elimination of unnecessary detail. As a rule people observe rapidly and superficially and retain only a general impression of the person seen, on which impression might be based the simplified effect produced by the retouched photograph.

Usually the temptation to sacrifice

precision to design and atmosphere—to focus loosely—is great in the artistic photographer. He should not go too far in this direction. A photograph should after all be a record.

A photographer should know his studio thoroughly well and be master of all its lighting possibilities.

I am tempted to exaggerate by saying that he should know every tone-value that every square foot of space will yield and every effect that his windows, blinds, curtains and screens will produce. Once he is ready he should attempt to manœuvre his little model into the position required for the desired result. Contrasts between the model and the background, streaks of light falling on the hair and dress, and sparkles of light merged with the background are some of the devices to which the expert and attentive photographer can resort. By means of the orthochromatic filter the flesh and hair can be rendered with great delicacy. This process requires a good deal of care in its application.

But matters of light and shade are largely dependent on feeling. They are too elusive to be made the subject of fixed rules, in spite of the fact that light and shade obey strict laws, which the photographer knows as a matter of course.

Time of exposure is entirely dependent upon circumstances. There again personal application and practice should discover the correct balance.

Under-exposure, as of course the reader well knows, is apt to result in flatness and lack of tone.

Good modelling depends on tonal values and greatly on lighting, to enhance the touch of likeness.

With a reflex camera you can focus the child right up to the moment of exposure. Reflected light is useful, but great care must be exercised.

The child's features are soft and every shadow in them has its importance. Bringing the reflector too near the little one will produce a false light which may alter the expression of the eyes, and a

general flatness may reduce the likeness and therefore the interest of the picture.

A good plan with children, when the full figure is taken, is to stand them on a platform twelve to eighteen inches high. Then the lighting should reach well down to the ground.

A plain background often produces a more artistic effect than a so-called artistic background, for a disturbing background frequently mars an otherwise good picture.

Natural surroundings and a natural background are desirable, provided that they are simple and unassuming, or else interesting and part of the pictorial scheme. They must not detract from the child, but stand in true relation to it. An entanglement of child, surroundings and background resolves itself into a puzzle picture.

It is perhaps elementary to say that proper focussing is necessary. But commonsense often flees before the many problems arising when the work is in progress.

By concentrating the light on the child one makes the background dim, and the figure stands out sharp against it.

The greatest difficulty in child photography is probably the handling of the children. How to do it may be summed up in one sentence:—

You must blend your own personality with that of your little sitter.

This sounds simple enough, but it is easier said than done. Success in this direction depends on elusive factors—sympathy, genius, patience, alertness, enthusiasm and magnetism.

The artist must understand the child and love him. If, as an operator, you do not gain the juvenile's confidence your work is doomed to failure. The foundations of his individuality must be discovered.

The artist must rely upon the power of suggestion if he wishes to keep level with the child. He must be able to enter with it the wonderland of play; though it is doubtful whether children themselves



MEDALLION, white marble. Venus and Cupid. Florentine, 16th century. (Victoria and Albert Museum.)

Interesting as a work of art and also by comparison with the photograph opposite, showing that feeling expresses itself with similar charm throughout the ages.



GLADYS COOPER AND LITTLE JOHN

This charming portrait of Miss Gladys Cooper with her little son John brings home to one the joy and beauty of motherhood. There is no greater happiness in life than the possession of children of one's own. Every day they reveal new and unsuspected charms, they are like rare flowers unfolding gorgeous petals, and cupping the sunlight in their delicate faces.

are conscious of the meaning of play. They are in earnest when they speak to their dolls, to animals, to toys of any kind, and even when they laugh; and they always imagine that they are performing some very important function whatever the situation may be.

All is done with an intensity of purpose which we grown-ups have lost in the turmoil of hard reality. We are like those rocks that have rolled along the bed of the river from the source down to the sea, and have become smooth and round by friction and usage.

The photographer must not, however, sink his own individuality when in contact with the child. He must be a dual being, inversely as a child becomes a dual being when it seeks contact between itself and the strange world which we represent.

To the child we grown-ups live in a world of miracle. Remember, therefore, that there was a day when you yourself lived in a beautiful dream; when your imagination gave you thrills of wonderment.

The child's nature is a link between the past and the future. It comes from the mystery of yonder and reaches to the mystery of beyond.

Management of the child presupposes much understanding on our part. Here are a few practical hints for introducing yourself to him. The child enters your studio accompanied by an attendant. Obscure the lights; otherwise the glare surprises the child, who will screw up his eyes. The camera bogey is a horrible sight that must not spring into prominence.

Under a subdued light the little model advances without much fear, whilst it becomes familiarised with the studio and its treasures. Meanwhile you can observe the different effects light and shade have on the pose. Only by degrees do you get the child interested in yourself.

Utter a friendly word to your little sitter now and then, and try a few musi-

cal sounds. The child is being won over. When you are at last on speaking terms with him, open a picture book, tinkle a bell, caress a woolly bear, tell a little dog to stand on his hind legs; do anything, in fact, that will ingratiate.

You will see the child's face light up with a gleam of satisfaction and betray intense mental concentration.

The psychological moment has arrived. Keep up the interest by telling stories. A glamour surrounds you; you are poetised like a hero. An appearance of idealism transcends the expression of your little sitter. What great artists have brought about by inspiration, you achieve by transfusing your enthusiasm into your model and getting him to express it in face and bearing.

You are now alone with the child. The person in attendance has withdrawn to a corner of the studio. You are his friend; he does now what you want him to do. The little devil of whose pranks you have been warned turns out to be a little angel. Already he loves you and you treat him like a life-long pet.

Very young children are less tractable. Some cannot be separated from their attendants without loud protests and pitiful lamentations. Their attention is, however, easily diverted; and this fact may be utilised in the good cause of photography.

Occasionally a playmate may be introduced into the picture and either kept in or subsequently painted out in the negative.

The dress of the child has its importance. It forms part of the composition and its cut, style, daintiness or quaintness helps in making the picture. A single light garment or no garment at all suits young babies better than ordinary clothes.

The range of subjects will be found to be as manifold as are the attitudes, the play, the games, occupations, pleasures, and griefs indulged in.

I have assumed that pictures of children should be obtained by as short

exposures as possible. It is an error to think that this is always easy. For instance, you have a composition in your mind. You should induce the child to act according to your will, even though he may not follow your directions. But if you induce him all the time, the results are more likely to be good.

Skilful handling and attendance will attain the desired object and catch the wistful or whimsical expression that is so beautiful in the happy infant. There are also fleeting moods and quaint attitudes to be caught by the attentive photographer whose mind is in unison with that of the child, and whose hand is ever ready to press the bulb in immediate obedience to the impulse of art.

Mrs. Gordon Stables has translated my feelings in a few words: "Just as a kitten left alone with a ball will display all its most captivating postures, its most engaging and graceful gestures, so the child left unchecked, to roam among congenial surroundings, will perforce evince quite naturally all those charms of expression

and pose that elude the photographer of little insight.

"The right psychological mood, the sympathetic atmosphere has been induced—the camera does the rest." At the very moment when the child model is beginning to speculate as to when the business in hand is to commence, he discovers, to his dismay, that the time for departure has arrived. The camera has caught him unawares."

To finish, may I remind the photographer that though he may be a great artist, his work plays only a secondary part in the general decorative scheme of the home.

The sense of fitness requires that the photograph shall adapt itself to the room in which it hangs. It should not assert itself obtrusively, and never so much as to distract the attention from the more deserving paintings on the walls.

Then its "sotto voce" appeal fills exactly the part for which it was intended by its ardent yet modest creator.

From the British Journal of Photography.

FLASHLIGHT FOR BABIES.—There are some youngsters who defy all attempts at daylight working, and for these a rapidly-burning flashlight is extremely useful, since a fully-exposed negative can be obtained in a twentieth of a second or even less. It might be feared that the flash would alarm the baby, but we are assured by an experienced worker that this is not the case. The best arrangement, and one that is common in America, is to have the lens shutter and the flash lamp operated simultaneously by electricity, in which case the exposure may be made in bright daylight, with the effect of making the flash less noticeable. Only a few grains of powder are needed for a single figure, and if a suitable flash bag be used there is no trouble with the smoke. We heard lately of a large family group with more than a dozen grandchildren in it, many of whom were very young, which was successfully secured in this way, a job at which the stoutest might quail if it had to be done indoors by daylight. "At home" child portraiture should be quite a simple matter if worked upon these lines, and the child being in familiar surroundings would probably behave better than in a strange place.

LET'S PRETEND

By ILA HEARN

THE infinite imagination of childhood is the most wonderful thing in the world. It breaks its blossoms in mean streets and fair gardens alike. It knows no limits, it admits of no improbabilities, it accomplishes the impossible.

To the child the everyday conveniences of existence are full of magic. The chairs and the beds and the tables are so many islands, ships and caves. The stairs and the landings are mountain-tracks and bandit fastnesses. The upstairs windows are machicolated outlooks of inaccessible turrets.

Adventure lurks round every corner.

And the children who people this vast world of make-believe are so kind to the grown-ups who play with them. They make allowances for their cramped imaginations, and improve upon their well-meant suggestions so gently, with large, serious eyes fixed on them to see if they are hurting their feelings. They are such darlings.

When I lived with Philippa we went all round the earth on the nursery table. I thought it would make a good liner with an upper deck and cabins underneath, but Philippa knew better. She was very sweet and anxious as she slipped her hand into mine. "Don't you think it would be nice to go on a raft?" she suggested tentatively. "Then we could go to desert islands and have adventures!"

So we turned the table on its back and tied the tablecloth to the legs on one side to make a windscreen, we folded a rug in the corner to sleep on, and we took an umbrella as a magic shield in case black men on the desert islands shot poisoned arrows at us, and we had walking-sticks for guns and things. Then we laid in

provisions. We fetched some biscuits from the dining-room and broke them up into tiny pieces to make them last because there was no knowing how long we should be away, although we hoped to pick some bananas somewhere, and we took a jug of water and two doll's cups. Then we found some flags in the lumber-room and tied the Royal Standard to a billiard cue, and lashed it to the table leg. Then we borrowed the nursery shovel and one from another room, and set sail.

We had a wonderful time. We encountered pirates, and Philippa killed them with her blood-thirsty cries as effectively as with her walking-stick. We ran out of provisions, and tightened our belts with words of consolation and courage for one another. We landed on deserted strands, and Philippa climbed palm trees and shook down strange life-giving fruits. We fought Indians and savages, and often put to sea in the nick of time to save ourselves from the overwhelming numbers on the shore, and, as Philippa said: "Even if we'd dared to bring daddy's golf clubs we couldn't have killed all those, could we?"

After incredible experiences we reached the home port many years later, and by a coincidence it happened to be tea-time. "Don't let's wash," suggested Philippa confidentially. "Then we shall be all ready dirty for after tea." Unfortunately, nurse said that, of course, I could do as I liked, but Philippa had got to wash, so we locked her out of the bathroom and shared the same water.

After tea we thought it would be nicer to pretend we were on an ideal island, and we built a palace of bricks to live in. We had to pretend that pawns out of the chess box were us, and Philippa pushed her little yellow piece with a

pencil into the depths of the building, and cried: "Look! I'm in the drawing-room. You come, too!" so then we pushed the black piece after it. It was a lovely game.

Life was at all times a glorious adventure with Philippa, but when Ronnie and Merle came to tea it was delirious. We always played at robbers because Ronnie liked himself best as a bandit.

On those afternoons the whole house was a precipitous mountainside, and many were the wild, shrieking retreats up and down the stairs, and frequent were the life-and-death tussles on the

landings. We lost all our worldly possessions, we were beaten black and blue, we were caught and tied and cast into bondage, and sometimes, by way of compensation, we captured the bandit's *aide-de-camp* for a while, but, although we put a price on his head, we could never capture Ronnie; that was part of the game.

Now Philippa has gone to boarding-school, but her little sister is growing up, and when I go to stay with her we play at hospitals because her dolls are always falling ill. But soon, I have an idea we shall be taking them for sea trips.



LE CHEVALIER PRINTEMPS, by A. Willette, in *Le Courier Français*.

TOYS



LE PETIT POLICHINELLE, drawing by LOUISE HERVIEU.



LA POUPEE.

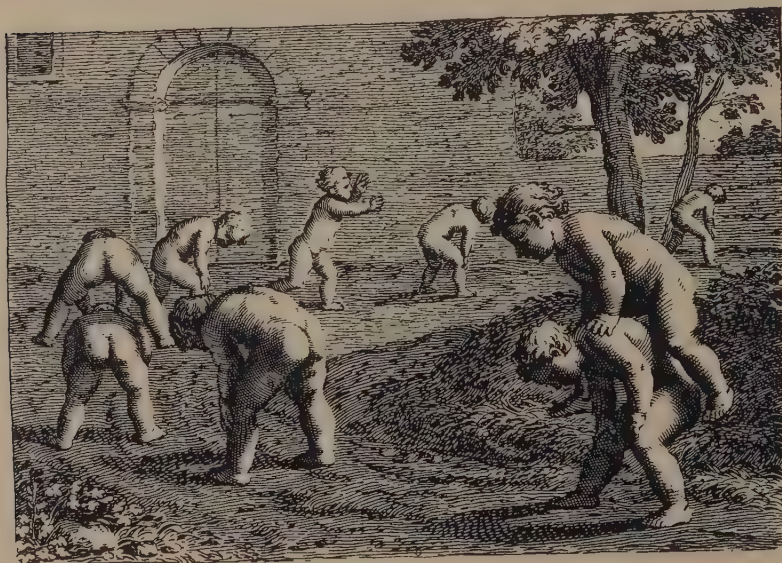
By LOUISE HERVIEU.

Louise Hervieu is not only one of France's greatest artists, but she is equally gifted as a writer. Her "Entretiens sur le Dessin" are so full of love and sympathy with the child mind that one cannot read them without tears welling up in one's eyes. It is the work of a humble woman with a noble mind who bends down over a little child and opens her eyes to the world.

GAMES



FROM OLD ENGRAVINGS.





FROM OLD ENGRAVINGS.





FROM OLD ENGRAVINGS.



ANATOMY, DEVELOPMENT AND EXPRESSION OF CHILDREN

MOST students of Art have at some time acquired a knowledge of the human skeleton, and for them it will suffice to look at the diagrams to find that the difference between the adult skeleton and the child's is one of proportions, the skeletons themselves being in both cases composed of the same parts.

The differences arising from altered proportions may further be understood from the details now following.

THE MOST STRIKING FACTS.

Head.—The most important fact, one that is so striking that one wonders how so many artists ignore it, is the comparative largeness of the child's head.

Whereas in adults the head takes about one-seventh of the whole height, in children up to two years it takes more than one-fifth of the height (at birth one-fourth), and the width of the child's cranium equals almost the width of the chest, while in adults the chest is rather more than twice the width of the head.

Arms and legs.—At birth the arms are long compared with the legs. The upper arms, the legs between knee and ankle and the feet are equal in length. Later the legs, thanks to their constant exercise, grow more rapidly than the arms.

At 3 years the lower extremity is twice its original length.

At 12 years the lower extremity is four times its original length.

The thigh grows proportionally longer and quicker than the other segments.

At birth the hand is slightly longer than the forearm. It doubles its length at the age of six, and trebles between that time and adult life.

In the upper limb the forearm grows most rapidly.

Trunk.—The trunk of a child is pear-shaped, the wide bulge being produced by the large abdomen. The growth of the parts above and between the nipples is more rapid than of those between nipples and navel.

General.—In young babies the buttocks are small, the thighs are flexed, the foot is turned inward at the ankle. The back is straight. The curve of the vertebral column is a single one until the child can stand erect. Then the spine above the pelvis has to be carried back to preserve the balance, and a double curve is produced. The buttocks are further developed by walking.

DETAILS OF STRUCTURE.

Face.—The face of a child is smaller in proportion to the brain-case than in the adult, and it seems as if the child's intelligence were relatively greater than the man's. It is certainly more receptive. Curiosity and imagination are largely at work in the child's brain. All the emotions want full play, and they even run amuck; for they are not yet controlled by the many steadying associations of a fully developed brain.

Forehead.—Usually the brow overhangs the face, making the frontal angle obtuse. This is due to the frontal sinus not being developed. The physiologist or phrenologist, on the other hand, would say that the bumps of observation and memory are prominent, and this would certainly tally with the capacity of children in both these directions.

In the adult the frontal angle is seldom obtuse, the line of the forehead being either upright or receding.

CHILDREN DRAWN IN PROPORTI

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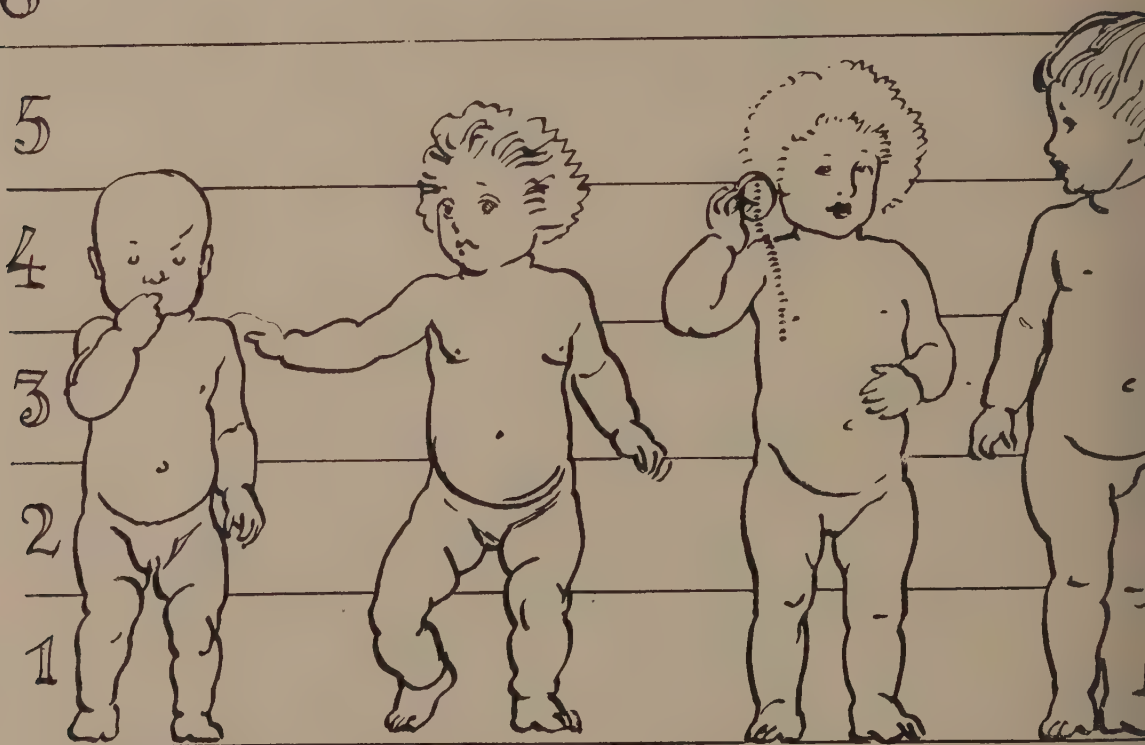
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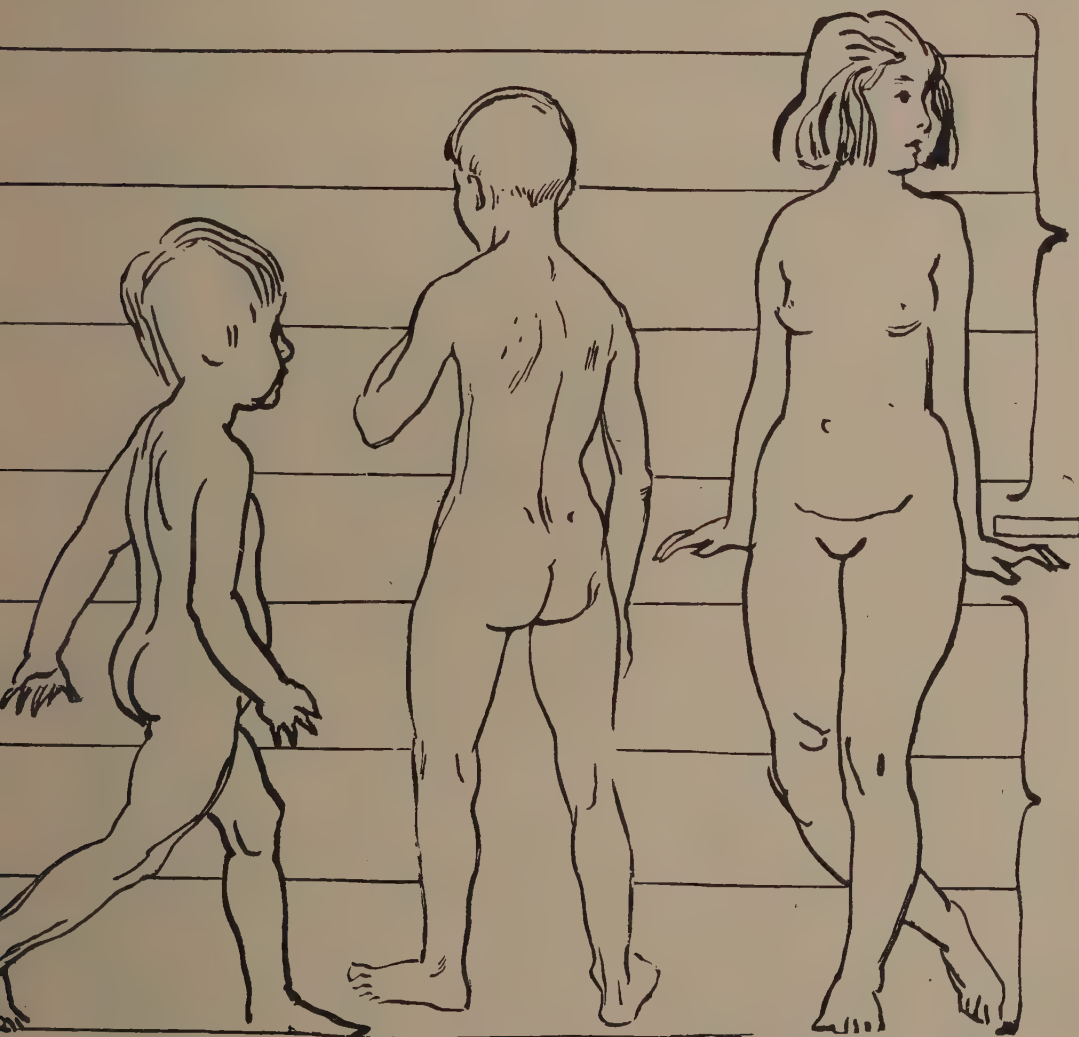
10 months.

2 years.

4 years.

6 years.

TO THE SIZE OF THEIR HEADS



9 years.

12 years.

15 years.

Jaw.—The lower part is small, but is the first bone to grow and strengthen itself. From a cartilage it becomes rapidly a bone.

The infant is toothless, but at the age of six months the painful process of teething begins. It is generally complete after the second year, when twenty small teeth adorn the gums. When the teeth are perfect there is a very slight gap between each of them.

The second set of teeth begins to make its appearance about the sixth year, and is made up of 30 teeth.

Two additional teeth, humorously called wisdom teeth, do not push through until about the eighteenth year.

The angle of the jaw is more open in youth.

Cheeks.—The surface form of the lower part of a child's face is largely influenced by the flesh and fat cushions of the cheeks. They give *the mouth* the great mobility required for sucking, crying, and expressing many moods. Often, in infancy, the mouth is entirely hidden in profile, and from above the cheeks can be seen to project further forward than the mouth. In tiny children often the underlip is somehow tucked in under the projecting upper lip and the corners of the mouth are drawn downwards by the weight of the chubby cheeks. As the teeth appear and the jaws grow the fullness of the cheeks lessens.

Width of Face.—The greatest width of bony structure is across the zygomas in children as in adults, but in babies the fullness of the cheeks causes the greatest width of the face to fall to the mouth level or even lower, and this fullness hides the jaw, which in the older child becomes prominent. The influence of the zygomas on the outward form is masked, but may be traced.

Cranium.—Owing to the smallness of the child's neck the back of the cranium projects further backward than in the adult, more so in boys than in girls.

As in the adult, the child's cranium is very nearly egg-shaped. The temporal fossa gives a general flattening to the side of the head, and this flattening is often continued on the side of the face, separated from that above by the ridge caused by the zygoma.

The forehead is curved in plan. At the sides the junction with the temporal bones is shown by a change of direction.

Eye Orbits.—Beneath the two eminences at the outer side the edges of the eye orbit are well covered with flesh, causing a rounded surface which catches the light. Across this surface, and not at the top of it, runs the eyebrow.

Neck.—A child's neck is very small both in length and in width, and has been described as a cylindrical pad of fat inserted between the head and the body.

In very young children it is frequently almost hidden between the fat of the chin and cheeks and the body. The sternomastoid muscles show prominently, however, in any movement of the head. The pit of the neck is not as deep as in grown-ups.

The groups of muscles between the sternomastoids and the trapezius are hidden by fat in babies, but show in thin children.

The Adam's apple (hyoid bone) projects as a round surface between two of the creases of the neck.

Creases of the Neck.—One main crease divides the under portion of the jaw from the neck. In its normal position it reaches back to a little distance in front of and below the ears. As the flesh diminishes with age, so the crease becomes less conspicuous.

Another crease runs a little below, and in a fat child appears to be the base of the neck. It runs a little more horizontally than the one above.

From the nape of the neck across the trapezius muscle runs a crease which ends parallel with the lower crease just described. It is produced by the intersection of fatty tissue covering the

trapezius and the aponeurosis of the lower part of the cranium.

The creases of the neck vary with the position of the head. They may overlap or run into each other, or may be prolonged.

Ears, etc.—In a young child's head the ear is placed almost halfway between the front and the back of the head. The ear coincides in height and depth with the nose.

Eyes, nose and mouth are practically equal in size. In the front view there is a space equal to one eye between the two eyes, and a similar space between the outer corner of the eyes and the temples.

In a child measuring between four and five heads the chest is not wider than the head, but the width of the trunk increases gradually until at the hips it approximates to the width of the shoulders.

Later the shoulders become wider, growing more rapidly in the male than in the female. At the age of 8 the head, with boys especially, approximates adult proportions.

THE MUSCLES OF THE CHILD.

In well-formed children the pectorals are full, soft and round, often concealing the clavicles and the sternum.

The trapezius muscle is well covered with fat and shows prominently in a triangular shape from the neck downward to the middle of the back.

The *teres major* and *minor* and the *infra-spinatus* muscle form a mass right over the shoulder-blade, and covering the shoulder—we have the *deltoid* as another distinct and prominent soft mass.

The arch of the thorax is slightly visible and the relief of a few ribs can be detected upon the front and sides of the body. For practical purposes it is useful to imagine the child's abdomen as a large pouch hanging from the external oblique the digitations of which muscle show only faintly.

The vertebral line is well marked between the 7th cervical vertebra and the sacrum.

The lower part of the trunk is softened by considerable masses of fatty tissues by which it is covered.

The mass formed, however, by the *gluteus* is not fully developed, the result being a greater flatness of the buttocks than in the male adult.

There is a dimple over each of the posterior iliac spines.

The abdomen, prominent and full, extends to Poupart's ligament, where it ends rather abruptly.

THE UPPER LIMB.

The proportionately greater breadth of a child's arm is caused by adipose tissue covering the muscles. The consequence is that though all the muscles of the arm exist just as in the adult, their appearance is softened and even concealed. Thus near the elbow and wrist the fat produces very characteristic creases which cannot be explained by the structure underneath.

The upper arm is nearly elliptical in cross-section with the longer axis from back to front.

Below the elbow the cross-section becomes almost circular and reverts to an ellipse near the wrist, but this time the longer axis is from side to side.

The *biceps* is prominent and the ridge between *triceps* and *biceps* as well as the *triceps* long head and the outer head may be noticeable.

At the elbow the condylar depression near the radius head shows as a dimple which enhances the beauty of the child's arm.

As in adults, the upper arm is dovetailed into the forearm, and there are the *extensors* on the exterior side and the *flexors* on the inner side of the supinated arm. But the separation between the two masses is masked by adipose tissue. A bracelet of fat surrounds the wrist and lies over the annular ligament; it is separated from the hand by a deep crease.

When the arm is uplifted the furrow between *triceps* and *biceps* becomes more marked, the tendons of *latissimus*

dorsi, coraco brachialis and teres major become expressed by slight swellings.

The hand of a child is very beautiful; it is all little cushions and dimples, the latter showing over the knuckles.

The back of the hand is convex, the palm covered with small oval cushions. The fingers taper and are round in cross section.

THE LOWER LIMB.

Just as the arm is wider in proportion than an adult's, so is the child's leg more massive than that of the grown-up.

Again, the differences in the aspect of an adult's leg and a young child's are caused by the considerable mass of subcutaneous fat overlying the muscles of children and the dissimilar proportions of the limbs in the various stages of growth. Thus, whereas the proportion of an adult leg is nearly as 1:1 between the upper leg and the lower, it is about 1:2 in an infant.

On the inner side of the thigh the adipose tissue covering the upper part meeting with the fat layers of the lower part, a deep crease is formed which runs forward and backward.

The gluteal fold is softer than in adults, the vastus internus merges softly into the tendons that attach themselves to the inner tuberosity of the tibia.

The popliteal space behind the knee is filled with adipose tissue and the knee itself is round, showing well when the leg is extended and accentuating the fatty mass below the patella.

The calf is shapely, though slightly flatter and comparatively broader than in adults.

Just above the foot, where the annular ligament is situated, a corresponding layer of fat to that on the wrist causes a fulness divided from the foot by two creases, one higher round the front and one lower, above the heel.

The ankles show well at the sides, the inner ankle being higher and more prominent than the outer one.

The foot is small, the instep is well arched and cushioned.

The abductor minimi digiti on the outer and the abductor pollicis on the inner side of the foot are covered with a thick padding of subcutaneous fat.

The ball below the great toe is large, and there are little soft cushions under the toes as in man.

The infant's sole is shaped like a double square, and the foot with its podgy instep and flat sole is turned inwards at the ankle.

DEVELOPMENT, PHYSICAL AND MENTAL.

At birth the middle of the stature is situated a short distance above the navel.

At about 2 years, the navel becomes the centre. Between 9 and 11 the great trochanters of the thigh-bone mark the middle of the body.

With further growth the centre shifts further down, until at maturity it reaches the arch of the pubes.

Soon after the first weeks of apparent helplessness, the child, amidst kicking and struggling and pursing his lips, begins to notice light.

In the second month already there are indications in the child's fixed gaze and in the movements of his lips that he notices moving objects. He becomes sensitive to the extent of being able in exceptional cases to bring forth a faint smile, and may even be so emotional as to produce, for the first time, real tears from his bag of tricks.

At this stage of life feeding alternates with sleeping. When awake and not feeding baby's thumb will furnish welcome anticipation and illusion. He may even add his index finger to his thumb, sucking them both most strenuously.

In the third month intelligence dawns and mother receives attention and is shown preference. Baby's face becomes more expressive, he really does smile and chuckle, and emits noises not unlike the

chirping and warbling of birds and the bubbling of brooks.

On the other hand resentment is shown by strident tones on the vocal chords, and temper is revealed.

Soon after this time the child becomes conscious of strength, and curiosity is awakened.

The large size of the head makes it difficult for an infant to sit up, but now baby begins to raise his head without help and to discover what is going on around him.

At five months pride and conceit are already showing themselves in the child. He is pleased with his own little noises, laughs and does all sorts of funny tricks without apparent reason, and looks a little grog.

When six months old he asserts himself more and more imperiously. He looks persistently at things, wants them, reaches for them, holds them, clutches them, grips them firmly.

Then the comedian who exists in every human breast reveals himself, for already at seven months baby imitates sounds and makes grimaces which are caricatures of faces seen.

But not only does his sense of humour come to the surface, his instinctive craving for knowledge asserts itself.

He wants to know! Unfamiliar objects require investigation, and by touching them after looking at them he makes their close acquaintance. Sometimes they rattle or bark or snap or fall, and thus experience is added to knowledge and life begins in earnest.

At eight months baby can sit erect and becomes conscious of his kingship.

At nine months crawling is attempted. This succeeds by his own unaided efforts. Baby does not crawl like daddy or grandpa, but more like a four-footed animal than a human being; and it is quaint to watch some vigorous babies advance rapidly on all fours.

At ten months baby can balance himself by holding on to walls and furniture

and soon after stand alone, sway himself from chair to chair and from there to mummie's or nannie's outstretched arms, to the utmost merriment of all concerned.

At eleven months a child may begin to speak a few words, and at the close of a year many a child toddles along anywhere, says all sorts of funny things, educates himself by sight, touch and taste, and will soon begin to ask the many questions the intelligent answering of which will do so much to form his character.

From now onward the child develops rapidly, physically as well as mentally.

Up to the age of three or four the child grows harmoniously, but sooner or later a disproportion between the various parts of the body sets in. Generally the legs, probably owing to a greater amount of exercise, forestall the development of the trunk and upper limbs, and cause some children to look amusingly lanky and grotesque.

EXPRESSION.

Expression in children is more vivid than in grown-ups.

The emotions of children are reflected in a direct manner on their faces, and unless the habit of lying or simulating has been encouraged, maybe unknowingly, by parents and teachers, unadulterated reflections of primitive passions can be read there.

Reflection, restraint, interest, keep the adult in check and dull his expression. But children let themselves go, and they can be gay or sad, highly amused or terribly frightened, angry, wilful, sorry, despotic, ashamed, agreeable, caressing, scornful, contrary, shy, bold, just like their elders, only more so.

Introspection and self-analysis are not yet possible, and experience has not woven the many mental links by which passions are controlled, corrected or hidden.

The emotions are therefore stronger and purer, and generally straightforward and honest.

As the child, moreover, has greater vitality than the adult, his expression is more thorough and wholehearted.

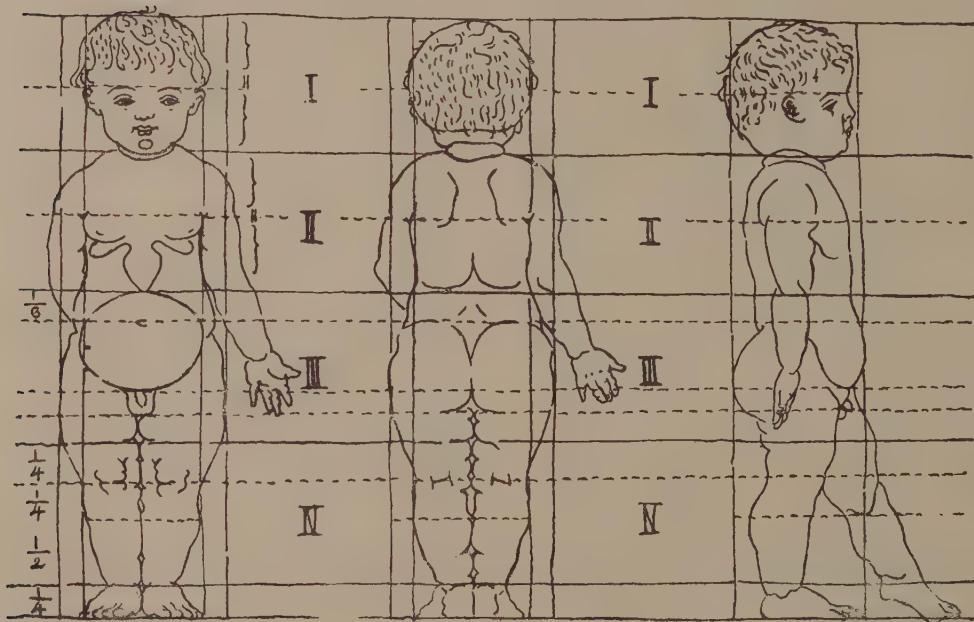
The mobility of his mind also brings about sudden changes of temper, and these produce intermediary effects of expression which are most entertaining.

That children, even when quite young, make excellent mimics, is not to be attributed to their lack of sincerity, but to their love of make-believe. Their

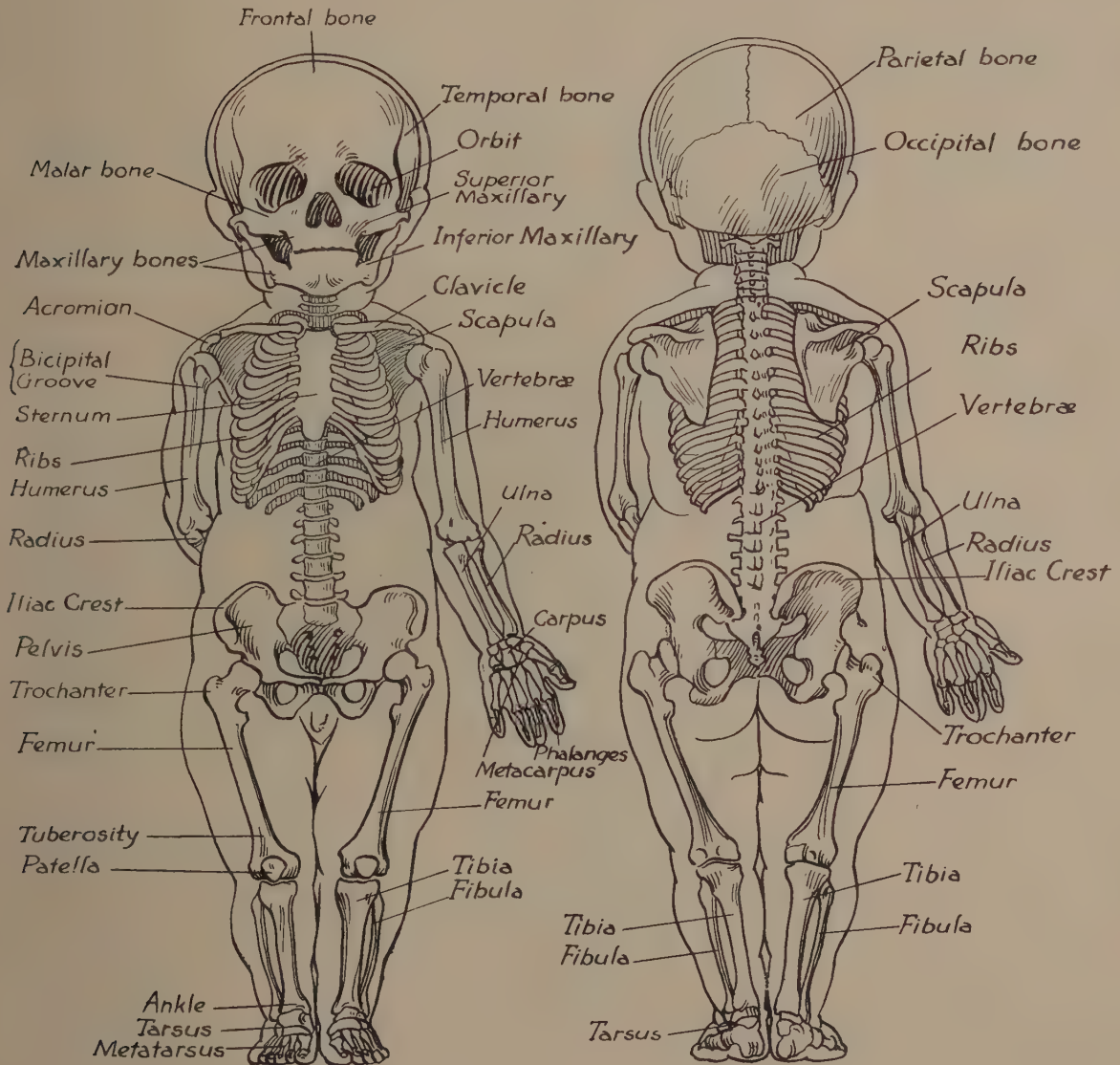
imagination is astir and they can easily assume a character which they can realise mentally.

Their difficulty starts when the fine intelligence or subtlety has to underline the play of the physionomy.

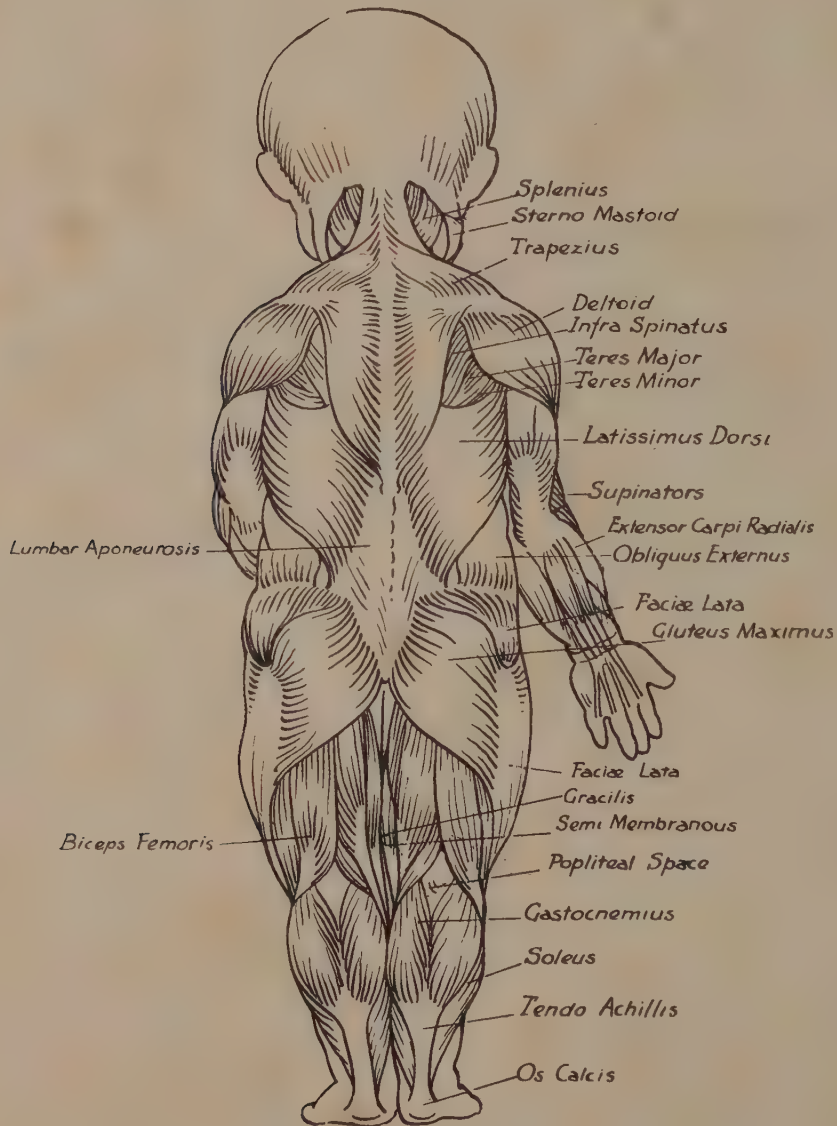
In the simpler processes of the pantomime and of film acting children are supreme, delighting us with their histrionic gifts.



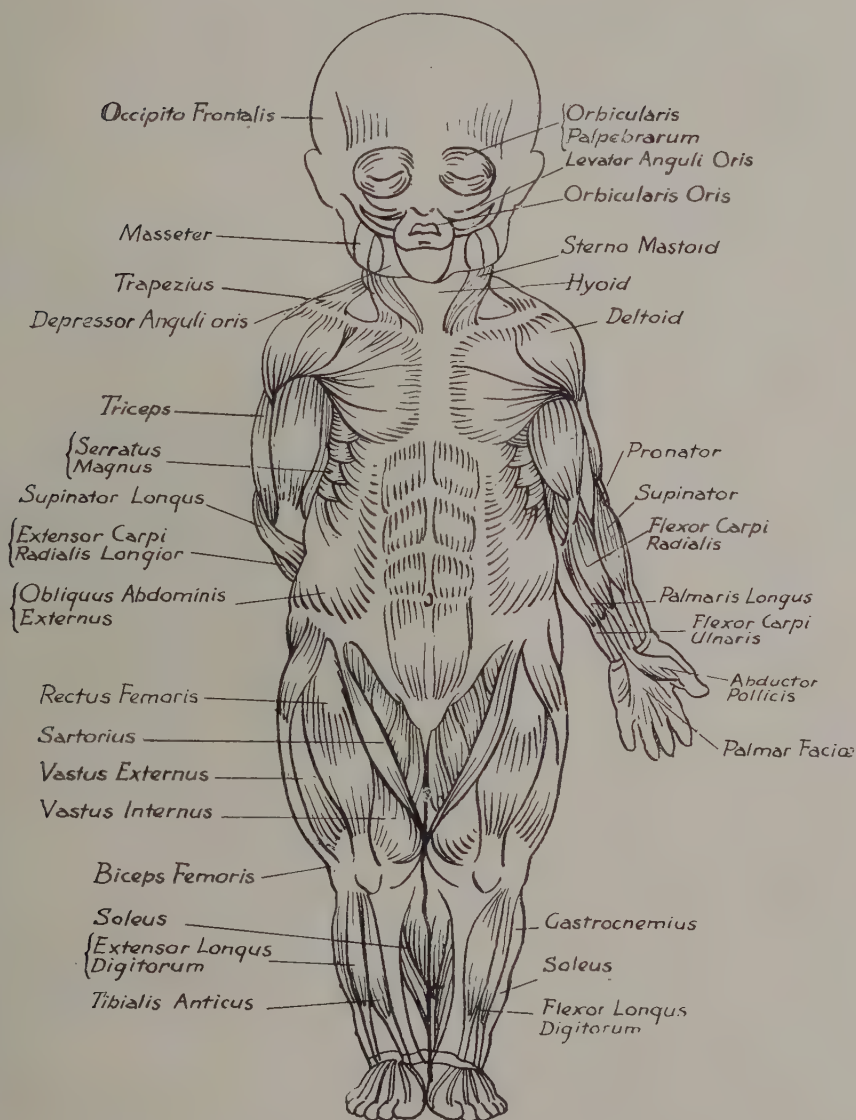
ANATOMICAL DIAGRAMS



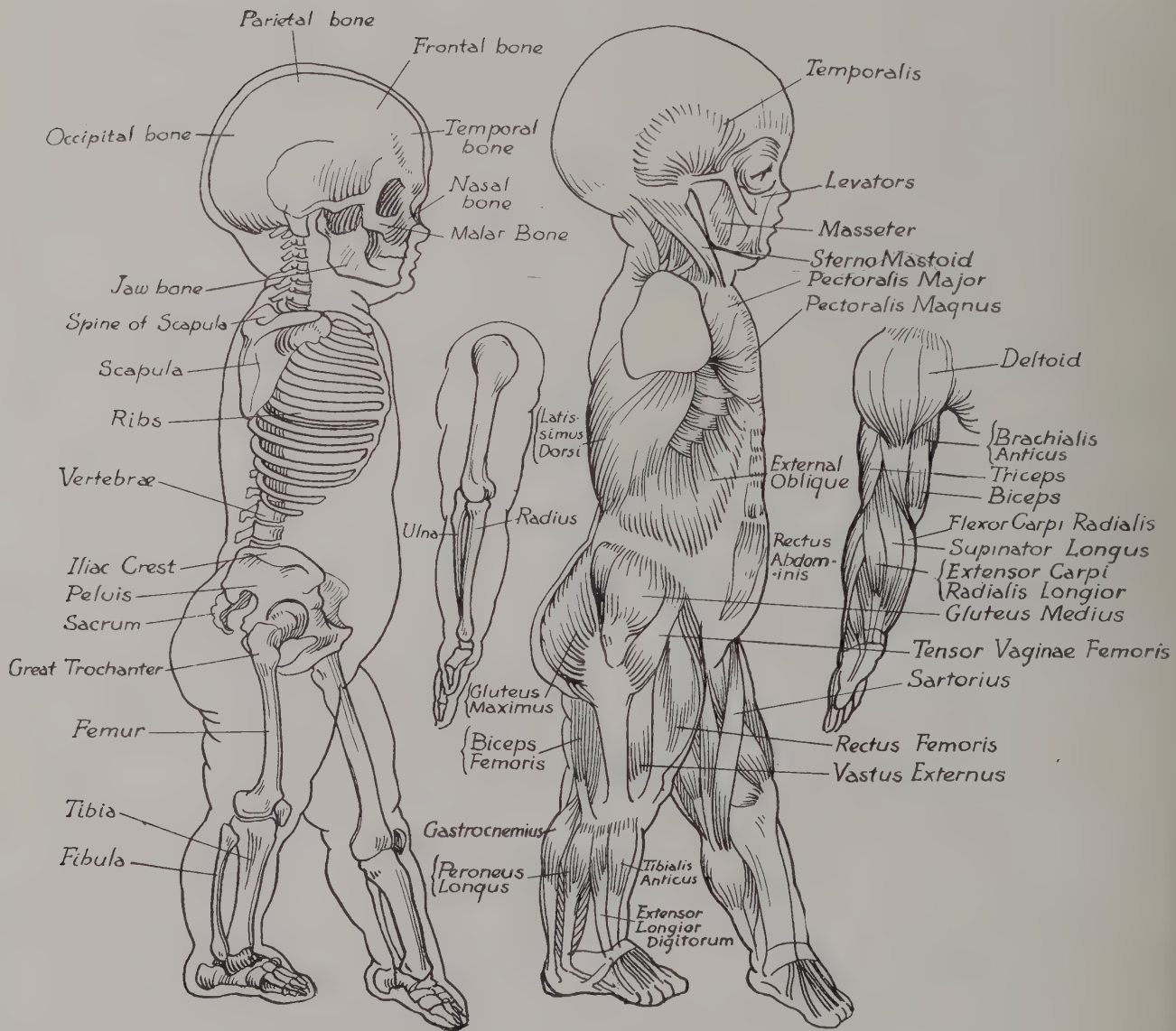
ANATOMICAL DIAGRAMS



ANATOMICAL DIAGRAMS



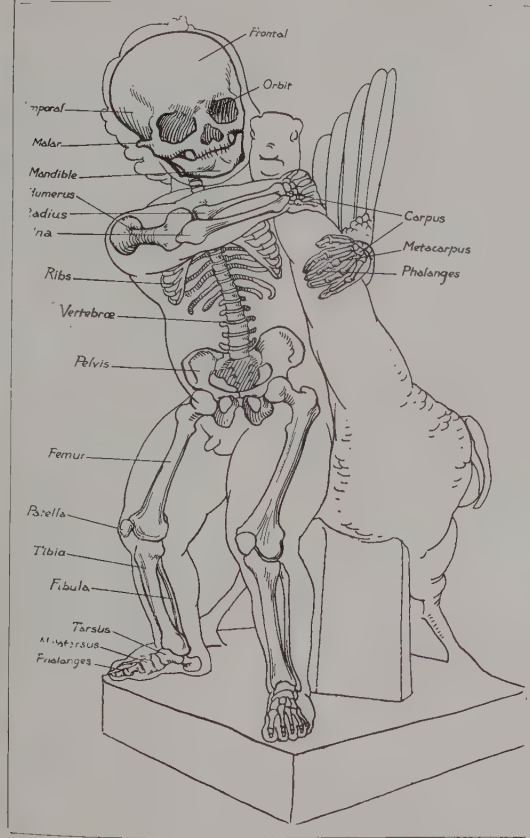
ANATOMICAL DIAGRAMS



ANATOMICAL DIAGRAMS



BOY WITH GOOSE, BY BOETHUS OF CHALDELON.
Greek, 2nd century B.C. (Louvre, Paris.)

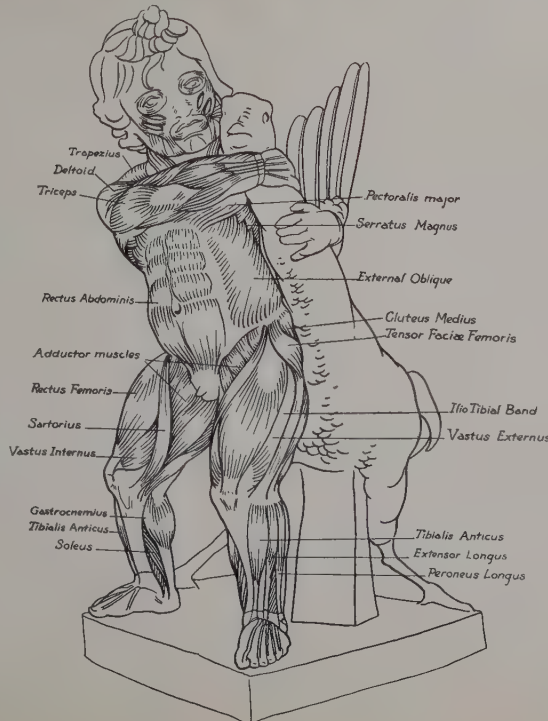


The forearm is flexed on the arm by the biceps and raised by the deltoid, which also separates it from the body and supports it in a horizontal position.

The pectoral muscle draws the arm to the body.

The external oblique draws the ribs down and when one side contracts it, it causes the body to rotate to the opposite side.

The rectus abdominis bends the body by flexing the vertebral column.



The body is held in an upright position by the gluteus maximus. This muscle also extends the thigh on the pelvis.

The sartorius flexes and abducts the thigh on the pelvis and flexes the leg on the thigh.

The foot is extended and turned outwards by the peroneus longus and brevis.

The Gastrocnemius bends the knee and extends the foot on the leg.



ONCE BIT, TWICE SHY.

The forearm is extended on the arm by the triceps. The Supinator Longus flexes the forearm on the arm. The Gluteus Maximus is an extension of the thigh on the pelvis. By its action the trunk is raised in an upright position. It is comparatively small and undeveloped in a child who has just commenced to walk.

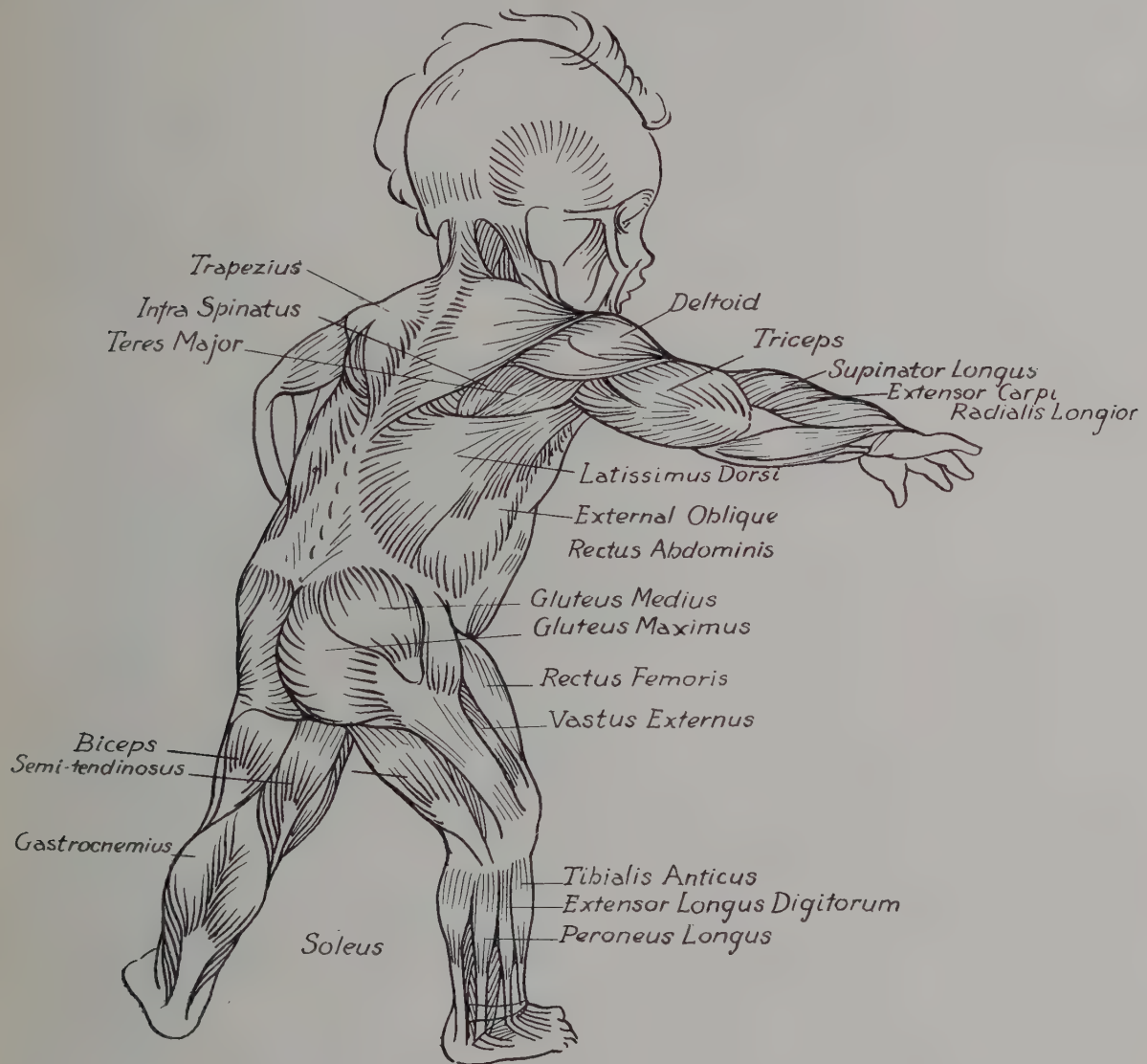
The Gluteus Medius acts like the Gluteus Maximus, and is also an abductor, as its anterior fibres draw the thigh outwards.

The Ilio-Tibial band covers partly the Tensor Vaginae Femoris which rotates the thigh and whole lower limb outwards, and also helps to flex the thigh on the pelvis.

When the Latissimus Dorsi is contracted it draws the Humerus backwards and rotates the whole limb inwards. The lower part of the Trapezium also helps to pull the arm back. These muscles are slightly in action on the child's left side.

Although the Deltoid is very thick, it does not act with great power. The arm is maintained in a horizontal position by the action of the Deltoid, but this action requires effort and soon produces fatigue, and the Biceps really does more towards raising the arm.

ANATOMICAL DIAGRAMS

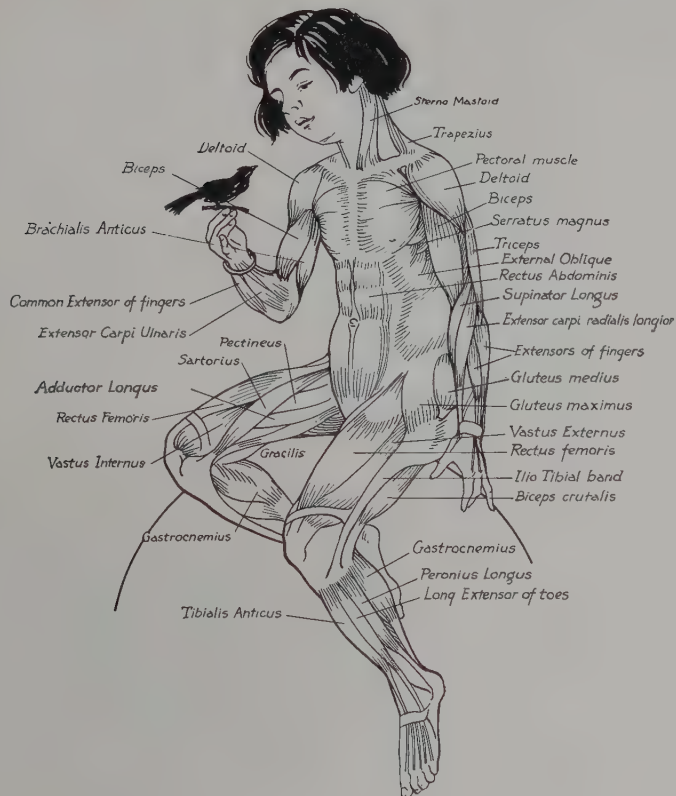




CONFIDENCES

The main interest is the line of the legs—the right intersecting the left at the knee and uniting in one long curve. The whole pose is on a gentle double curve.

ANATOMICAL DIAGRAMS



ANATOMY FOR THE ART STUDENT.

The Supinator Longus flexes the elbow joint and forms an obvious swelling when contracted. The biceps is the flexor of the forearm, and raises it towards the shoulder as in the model's right arm.

The triceps is the extensor of the forearm on the arm.

The Gluteus Maximus is an extensor of the thigh on the pelvis and by its action the trunk is maintained in an upright position.

The Ilio Tibial Band rotates the thigh and the entire lower limb, and also helps to flex the thigh on the pelvis.

The Sartorius is the longest muscle in the body. It flexes the leg on the thigh, as in the model's right leg.

The general contour of the thigh is largely affected by the Crureous muscle which lies underneath the Rectus Femoris, Vastus Internus and Externus. This muscle is not seen at all on the surface.

The Tibialis Anticus flexes the leg on the foot, turning the foot inwards at the same time.

The long extensor of the toes also flexes the foot on the leg.

The Gastrocnemius bends the knee and also extends the foot on the leg.

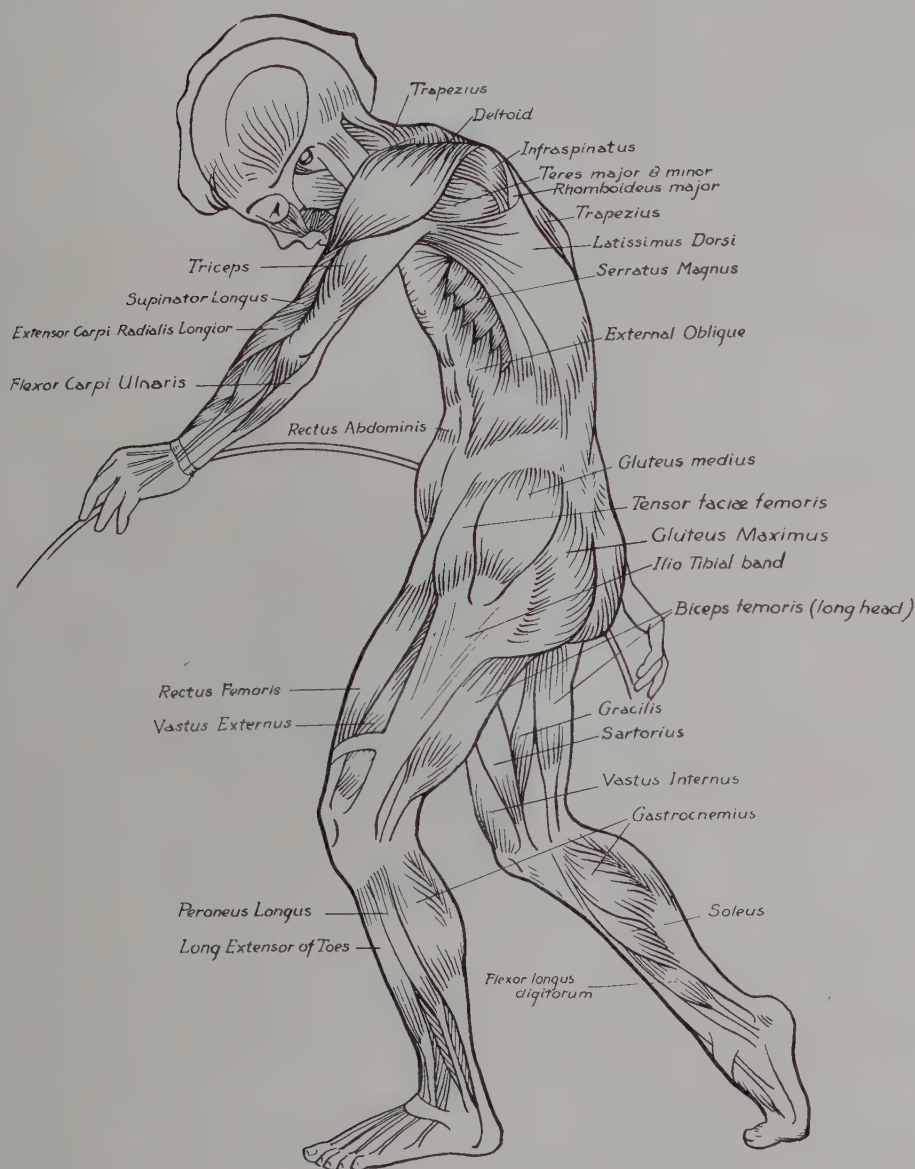
The Rectus Femoris which flexes the hip assists in extending the knee.



The Deltoid which covers the head of the Humerus determines the rounded form of the shoulder and also raises the shoulder. The Gluteus Maximus extends the hip joint and steadies the knee joint by its attachment to the Ilio-Tibial band. The Ilio-Tibial band when in action as in the model is rendered taut and flattens the contour of the outer side of the thigh.

The slim beauty of this little girl cannot fail to impress all art lovers with the great attractiveness of sweeping lines. The amazingly beautiful line that flows from the head to the right foot is one of the student's delights in figure drawing.

ANATOMICAL DIAGRAMS



The *Titialis Anticus* flexes and inverts the foot on the leg and the *Peroneus Longus* and *Brevis* extend and turn the foot outward. The *Soleus* which is placed beneath the *Gastrocnemius* is very simple in action. It only acts on the ankle joint as a powerful extensor of the foot. The *Sterno Mastoid* extends the head on the neck and also flexes the neck on the body.

The *Gastrocnemius* bends the knee and extends the foot on the leg. It acts on the bone of the heel and causes the model to rise on the toes. It is very pronounced on the model's right leg. The leg is flexed on the thigh by the *Biceps Femoris*.



A YOUNG AMERICAN DANCER AND ARTISTS' MODEL.

The neck is turned by the contraction of the Sterno-Mastoid on the right side of the head.

The action of most of the muscles of the forearm is to move the hand on the forearm. The two fingers are extended by the Common Extensor of fingers.

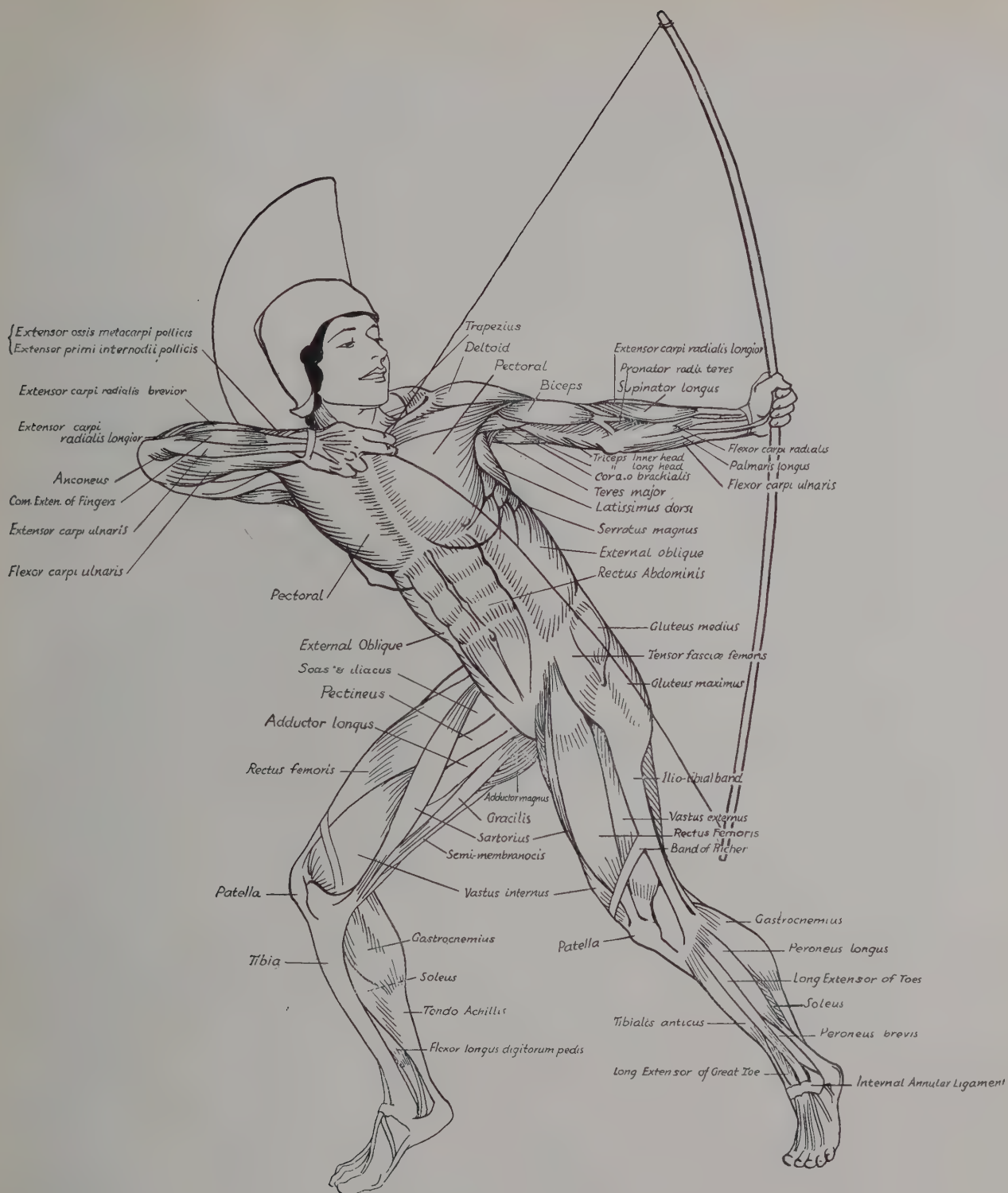
Generally a muscle in action becomes shorter, thicker and more prominent, and the tendons which attach the muscle to the bones, although not changed in form, become more apparent.

The action of the Pectoral is to draw the arm to the body. It is seen here extended, though not fully. When the arm is hanging the pectoral muscle becomes square, but the action of raising the arm makes it more three-cornered in shape.

The body is brought forward by the Rectus Abdominis, which action is accomplished by the flexion of the vertebral column.

The Sartorius flexes the leg on the thigh and the thigh on the pelvis. The leg is extended by the Vastus Externus, Vastus Internus, and Rectus Femoris.

The foot is turned outwards and extended by the Peronius Brevis, and to some extent the Peronius Longus, etc., etc.



THE CHILD IN NATURE
CHILDREN IN ARMS



Studies by WALTER BAYES, A.R.W.S.



LITTLE JUNE and her mother, Mrs. Bertram Park.

GLADYS PETO

The children of Gladys Peto are well known; they are the most distinguished and elegant looking children on earth, and everybody likes them.

This, however, would hardly be sufficient—neither Peto herself nor the person “who feels” would be satisfied, if the elusive quality of love were missing from her drawings.



But the chubby cheeks and limbs are patted by the artist's pencil with the same admiring fondness as they could be by a caressing hand, and the care bestowed on the child's representational comfort and happiness equals that of reality.

Art requires a delicate touch and the revelation of an inner life. Gladys Peto knows this, and that is why her children give us such pleasure to behold.



A REMBRANDT STUDY in pen and wash.
Specially posed for a picture of the Madonna and Child.
Composition, feeling and light and shade are all full of
purpose.



MOTHER AND CHILD
Etching
by ELINOR DARWIN
(Copyright of the Artist).



Pencil Sketch by L. D. L'UARD.

The observation of children is a delightful occupation. L. D. Luard combines it with insight into human nature and their character in relation to their elders.



A Humorous Sketch by I. D. LUARD.

The difference in action in different ages is observed with great nicety.



Pencil Sketch by L. D. LUARD.

The swing and spirit of energetic action caught in a most simple and direct manner.

B A B I E S

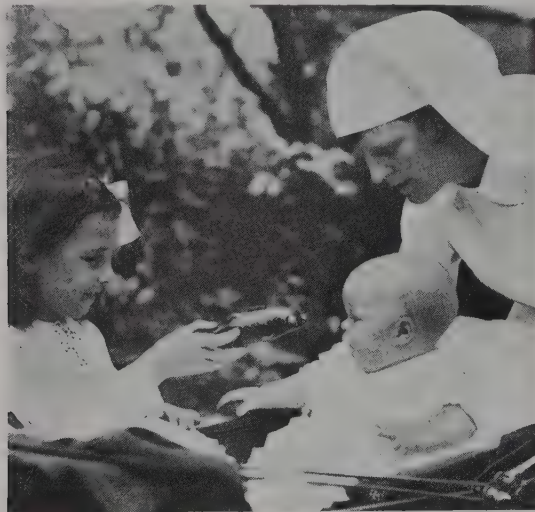


STUDY BY FRANCOIS BOUCHER. Print Room, British Museum.



HOW CURIOUS!

The little boy on his nurse's arm is a delightful study in open-mouthed surprise. One falls to guessing what has caught his eye. Perhaps it is a bird balancing on a hollyhock, or a gay kite on the breeze, or maybe it is only the window-cleaner risking his life on an upper sill. At any rate, it is something the little chap has not noticed before. The life of a baby is a voyage of discovery.



THAT LOOKS FISHY!

Little girls love babies, they are the best nurses in the world. It is not so very long since they were being wheeled about and they remember quantities of baby-love. They understand the tiny minds and know how to beckon smiles and chuckles to the surface. Look at this little maid, she knows all about the baby she is playing with although she may only just have stopped his pram in the Park. And he understands her, there is none of the shyness that comes over him when a grown-up tickles his chin. There is a subtle freemasonry among children.



We all know this little boy. He is the ideal baby : our baby. He belongs to the land of fairy tale and lives in the gingerbread house. Everyone who loves children knows him. There are books about him and pictures of him. He is Barrie's Little White Bird, and Mabel Lucy Atwell's sugarstick baby. Time stands still for him. He is as young as the dawn and as old as the moon. Valesquez and Boucher played with him as well as Barrie, and the unborn writers and artists of to-morrow will come upon him in the woods of fairy playing with a squirrel or asleep in a magpie's nest.



A little prize boy whose attitude and build denote an aptitude to take his own part and a disposition to enter a fight without a very great amount of provocation from his antagonist.



This little chap seems full of doubts and uncertainties. He doesn't really believe that anyone would do him any harm, but they might! They haven't yet, but that is no guarantee that they won't. It is a pathetic little face, it is so anxious to trust everyone, and yet so afraid of them. We can see so clearly the sensitive, diffident man of later years in those appealing eyes, and we want to bring him up ourselves, such is the illimitable conceit of mankind.



Child psychology is an absorbing study. The face of this little fellow is full of alert, happy enquiry. He gets on well with everybody and there are no antagonisms in his small life. He loves his Nurse quite as well as he loves his Mummy, and he is not in the least shy of anyone who stops his pram to chat with him.



Little girls are inseparable from their dolls, they adore them. They sing to them and carry them unendingly, and they weep for them the moment they are mislaid. It is easy to see that the doll in this picture is not that little maid's own property. She loves all dolls, but, like a wise little mother, she looks other people's over first before she admits them to her family circle. She thinks she is going to love this one; she is holding it protectingly already, but it is to be hoped that she will change her mind or there will be trouble when she has to leave it behind in the studio for the next little visitor.



A baby face tremulous with amusing thoughts.
Drawing by L. D. LUARD.



Babies are adorable at meal-times. They make such delightful little pigs of themselves and are so unconscious of bad manners. The singleness of purpose with which they spoon their gravy, the insistence with which they clamour for more, and the greed with which they dispose of it amaze the unaccustomed adult. But if he is a lover of children he can find inexhaustible opportunities of studying the development of the child-mind. A baby with his finger in his mouth will grasp his bottle in the other hand and thrust it ineffectually against his face several times before he realizes he must take his finger out of his mouth if the bottle is to go in.



TOES UP!

How many of us would like to put this little chap in our pocket and run away with him? He is a beautiful baby. The poise of his head and expression of alert intelligence in his eyes indicate a fine brain as well as a charming personality. It does not need a great knowledge of psychology to appreciate that this little boy is going to make his presence felt, both in school-days and after-life.



This little person is frankly bored by all this fuss and photography. It has taken up a great deal of the morning when he might reasonably have expected to be in the Park, and he knows it must be getting late because he is beginning to feel sleepy. But one thing is certain, he shall not go to sleep in a strange room if he can help it. He has never done such a thing before and he is not going to start now. But he really does wish they were in the Park because this keeping awake is going to be hard work, and he yawns again.



Mrs. Foster Britten and her daughter, Rosemary.



This baby is an elf, a changeling. He rides on the moonbeams when the nursery light is out. He believes in the goblins because he plays with them when you are not looking, and he knows that dragon-flies are the fairy steeds. He can almost remember riding on one himself. Trains and tops and Jacks-in-the-Box are all very well for a moment or two, but he can listen all day to tales of elfin revelry. He *knows* they are true while his games and toys are curious things with which strange, tall people expect him to occupy himself. His nursery is an alien world, he is happier in the fields among the daisies.



Not the least attraction these babies have for us is that they are unaware of the camera. They are so intent, with the extraordinary concentration of very young children. Their little minds have room for only one thing at a time and they give it their deepest consideration. They are so absorbed, so aloof, and so unconscious of the interest they have for the observer. This little boy is an amazing example of this well-known preoccupation to be oblivious of everything for a few moments. His interest will soon roam, and he will look up and notice the camera again, but for the time being he is completely fascinated by the toy he holds.

FIGURE STUDIES



These charming photographs admirably illustrate that chief characteristic of childhood, singleness of mind. In his absorption this little fellow is entirely oblivious of the camera. All his interest is centred in the tin he holds in his hand. He is speculating as to its nature, but it does not perplex him. There is no anxious pucker on his forehead, his face is a study in calm interest and enquiry, and in that he is an object lesson to many of his elders!



In the lower picture the photographer has caught the most beautiful expression that ever comes into the face of a child, and the face of a baby mirrors so many happy thoughts. It is the expression of absolute trust. Only the child who has never been unjustly treated, in however trivial a matter, offers that look to his mother and nurse. Here we see him suddenly called when in the midst of a baby occupation, and his untroubled eyes hold only enquiry. We know that he has never been called without an adequate reason.



SELF-HELP.



THE AEROPLANE.

These youngsters, caught unawares, are delightfully illuminating studies in child intelligence. We can see the small minds working. We see the concentration and reasoning of the little man in putting on his shoes for the first time, and then we have all the charm and innocence of childhood in the upturned, questioning face of the second baby.





GORDON THE MILKMAN.

Gordon is a charming little boy, particularly when he is asleep! He has reached the tiresome stage. He can walk and he can talk, and he exercises both faculties to their limit. Unfortunately, such is the superabundant energy of youth, his nurse's patience is exhausted long before his curiosity. He is not one woman's work, he is four, in three-hour shifts!

He is his parents' joy when he is taken downstairs. They will tell you how bright and intelligent he is, nothing escapes his eye and he asks questions about everything, he is going to be a fine fellow, but they soon send him upstairs again. They earnestly believe that the nursery is the right place for Gordon.

Gordon doesn't. He prefers the kitchen. He likes the cupboards under the dresser; it is great fun scattering the newspapers that cook keeps there. And he likes the dustpans behind the door. The kitchen is full of entrancing objects that are far more interesting than his toys upstairs. In fact, almost any part of the house is preferable to the nursery in Gordon's opinion. And he manages to escape quite often. His nurse has frequently been heard to say that "you can't take your eyes off him for a minute." I am rather sorry for Gordon's nurse.



G O R D O N
I N V E S T I G A T E S
T H E
G R A M O P H O N E.



Gordon has reached the intensely inquisitive stage. Nothing escapes his restless fingers and roving eyes. He is enquiry personified. It is sometimes a trying period for his nurse, who does not like her work - basket



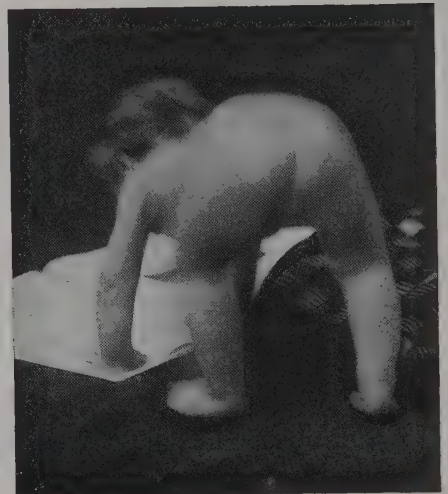
turned upside down and her silks and cottons in a hopeless tangle, but it is a great time for her small charge. Life is full of adventure when you are certain of finding treasure in every box and basket.



GORDON'S EAR FOR MUSIC.



GORDON IS
AN
ACTIVE BOY.







A pose as natural and graceful as the curve of a lupin swayed by the wind, a study in complete harmony with nature.





STRAINING AT THE START.

Here again is a singularly beautiful figure composition, full of delicate grace and movement. The pleasing curve of the back sweeps down to the left hand and presents an unusually attractive line. The pose of the left foot is equally charming.



LINES OF BEAUTY.

This charming little girl admirably demonstrates the beauty of health, and the delicate strength of childhood. We can see the young muscles swelling beneath the skin in tender curves. The play of light and shade on the exquisitely modelled back reveals the growing frame that has lost the disproportions of babyhood.







In this photograph we again see the fragile, flower-like quality of youth. The delicate grace of this stooping figure must make its appeal to every lover of children as well as to the artist whose eye is trained to appreciate the subtleties of pose and line.



THE NYMPH.



STUDY.

BATHING TIME







ANIMATED BATHING SCENE.

These joyous children are in their element. What is the secret attraction that water has for children? They are never so happy as when they are dabbling and splashing in it. They would live in it if they could. Often during the summer holidays we see groups of children on the sands wearing their bathing costumes from morning to night, and, seemingly, only leaving the water to picnic at lunch and tea-time. To these youngsters the dip in the lake is obviously the great moment of the day.



Nothing beats fresh air, water and exercise.



From an old engraving.

LITTLE SOMEBODIES



"MARGARET," Granddaughter of Mr. Lloyd George.

This happy little dumpling looks as though she hails from Japan, but she is "plain British" for all that. One feels that she ought to be perpetuated as a mascot, reproduced in silver and gold and tied to a ribbon; she brings an answering smile to one's face as soon as one meets her. Some children are all sunshine, they dimple and sparkle from morning to night.



MISS CORAI PINCKARD,
Daughter of Mr. and Mrs. George Pinckard.

This little person's future is in her vivacious little face. This baby was born sophisticated. We see the universal favourite, the charming hostess, and the magnetic personality of a woman of the world in her easy pose and laughing eyes. This is a little girl who is going to count some day.



These beautiful children are the offspring of intellect, and they bear the stamp of the aristocracy of brain, just as the children of the poor wear the brand of privation. We can see that these little people are destined to make their mark in the world, there is intellect and intelligence in their young faces, they think clearly and finely. They have inherited the greatest thing in the world, culture and the inborn right to free thought.

Children are the most fascinating study in creation, they are so naïve, and their emotions are so simple. When they are serious there is no twinkle of fun in their eyes, the question of the moment is of the deepest import. When they are concerned in some baby occupation, the threading of cotton reels on a string, they are so intent, so oblivious of their surroundings, their little fingers worry and contrive the business, and they breathe deeply with parted lips. Their whole heart is in the task of the moment.

In this charming photograph of the late Charles Playfair's little son, we can see his pride in his home-made rod and his pleasure in the fish that has been hung on his line. But it is rather a large fish to have close to one, and so Peter is holding it as far away from him as his little arm will allow. All the same he is very proud of it.



PETER THE FISHERMAN.



LADY ALASTAIR INNES KER'S DAUGHTER

This is an unusually attractive photograph. Even the conventional pose and complete appreciation of the occasion cannot rob this little face of its character. The intelligent eyes and humorous mouth betray a disposition as charming as the picture, and tell us that here is the true companion of our playtime. We want to take the book away and run down the summer lanes with her in search of the raggle-taggle gipsies.



ERIC AND HIS WORK

Eric is one of the world's chosen. Life carries great tests of endurance with it as well as great achievements, but Eric does not know that yet. He is quite happy with a scrap of paper and stump of pencil; all he asks is to be left alone and then he is one with the birds and the flowers and the stars. He can harness the moon and ride on a butterfly, he is friends with the clouds and the trees, and he will do well to keep their friendship and never break his heart after wandering lights, for Eric will some day learn that they are the only comrades who stay for ever.

KIDS AND URCHINS



STUDIES IN HEADGEAR.

Those who have never tried it, will be surprised what an amazing amount of facts they can gather from a snapshot. Take a piece of paper and begin to write something about this picture—you will go on writing.



THE CATCH OF THE SEASON.

Water: the irresistible appeal to the small boy. These little men count themselves lucky to live near a pond, as indeed they are, considering that, like so many hundreds of others, they are dependent on the poor resources of the neighbourhood in which they live for their amusements. They have pulled off their boots and rolled up their breeches and for an hour they are lost to the mundane facts of their sorry world. Schools and brawls and work-weary parents are forgotten for a while.



CLEARING THE NET.



URCHINS MAKING A STREET BONFIRE.



AN EXCITING LESSON.



Undoubtedly children can observe and take in with their whole heart and soul. In the circumstances is it not fair to reciprocate and think carefully and clearly about the matters we are confiding to their receptive minds?



CRECHE IN KINGSWAY. Happy scholars among the chimneys.



Fuel added to A STREET-URCHINS' BONFIRE

The street child is the most pathetic little soul in the world, and not the least appealing of his characteristics is courage. The amazing pluck he displays in overcoming his surroundings and filching joy from squalor is both the pride and the shame of humanity.



THE CONQUERED TANK.





"IN THE CART."



THE GOOD LADY.

This particularly human study is at once pathetic and epic. It brings home to us the atrocious conditions to which we condemn our children; it shows us how their wonderful hope and courage overcome the squalor of their surroundings and how they contrive to play like the children who have been given their due in spacious play-rooms and efficient nursing.

Notice the inquiring, half-suspicious expression on the face of the baby, and the careless indifference of the elder child. Look, too, at the third little boy who has contrived to amuse himself astride the handle of the barrow. It is a sorry plaything, but to him it may be a Derby winner.





SAND-CASTLES.

Beauty is sister to Will-o'-the-Wisp. She beckons to us from afar and leads us down strange ways, and then, just as we are turning from her in despair, she links her arm in ours and a thrill runs through us that twists our hearts.

"There!" she says. "Are you sorry you played with me?" and "No, no, no!" we cry. "You are the only playmate who always comes back!"

In these exquisite photographs the most beautiful things in the world have been caught and wrought into a gift for us, the lyrical movement of rippling water, the limpid splashes of sunlight, and the beautiful forms of children. They are pictures full of the poetry of the soul.

The summer holiday! Who among us has not skipped from one foot to the other when the trunks are being packed, and worried our nurse and mother to distraction until the spades and pails were retrieved from the limbo in the box-room? It is the great event of the year. The carnival of sea and sand, donkeys and goat-chaises, pierrots and band-stands. It is the reason for existence and going-to-bed-while-it-is-still-light.

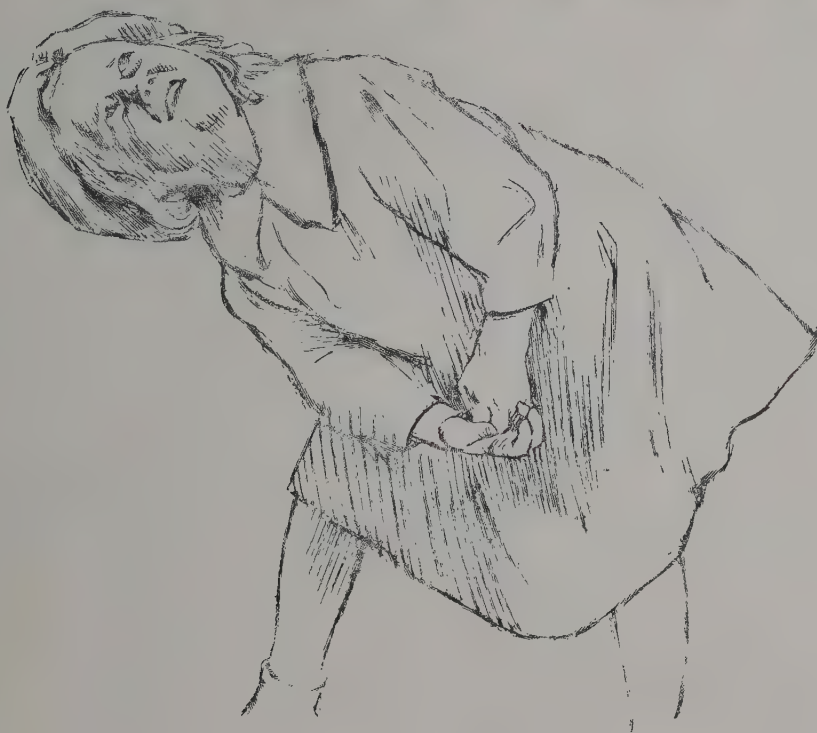
We see ourselves in the little girl, intent, like Ludwig of Bavaria, on architectural achievement irrespective of circumstance. We remember how painstakingly we dug a channel all the way to the sea to run water into the moat, and how quickly the incoming tide dissolved our labour. We remember how the next day our Dad helped us strengthen our castle with pebbles, and how we nearly cried because the relentless sea undid his work as well as our own. We were tender-hearted in those days.



GEE! IT'S COLD!



WILL IT FLY?





" HOME WORK "
 in an unconventional setting.



NOT YET, NURSE !

What chance have the fine instincts and intellect of a child to develop if he is allowed to pass his time on tenement stairs playing with dirt and rubbish? The fine work of the Kingsway Crèche is world-famous, and here we see the result of taking babies from the streets, and feeding and clothing them. How different would have been the lot of these children had they been left to fend for themselves all day while their mothers were working.



IT'LL SOON BE GONE.



A RARE MEAL.

"A Rare Meal" is a crying indictment against our system in dealing with the children of the poor. The pathos and misery in these children's faces speak for themselves. They are sensitive, fine little faces, boys who in a different walk of life might develop fine characters and dispositions, but faced with hunger and neglect the rarest qualities become warped and twisted, and ultimately atrophy.





WHEN NOBODY WAS LOOKING.

Peter and Wendy. These little people have soon become sweethearts, and all the charm of innocence attaches to their undisguised affection for each other. The mutual love of children is a delightful thing. They are so thoughtful and so earnest. They cannot conceive of a future that does not hold the other. Little girls solemnly promise to marry other little girls, and little boys undertake similar responsibilities. They borrow lace curtains and arrange mock marriages, and then they keep house under the nursery table.



From an old engraving



AT THE ZOO.



THE BROKEN SPADE.

Squirrels are such darlings—they roam about in Regent's Park, and are the tamest and most confidential wild animals in existence. The vivacity of the child's mixed feelings on the close approach of the little beast is amusing to analyse and contrasts greatly with the slightly apathetic bearing of her little companion—who is out of the zone of danger.

The broken spade is a pathetic seaside incident, already exercising the sense of fatality and injustice which puzzles all sensitive men throughout their existence.



From an old engraving.



MAKING A WASH WORTH WHILE



A SHOWER BATH



THE JOY OF PADDLING.

ACTION AND EXPRESSION



Courtesy of "Carlton Studio"



BABY WEEK: "IT'S NO JOKING MATTER."

These five babies are a sheer delight. There is no doubt that something very serious has happened, and for the most part they don't approve of it. Their whole world has altered. Mother is there, certainly, but a mother who looks on complacently!

They are crowded together like puppies, they don't know each other, they have never been in such a large room before, they have never seen so many babies and so many mothers together, and the three eldest babies strongly object!

What a study in character they present. The little maid with her thumb in her mouth thinks it all very strange but she sees no reason to cry, as yet; she is keeping her eye on Mother! Her neighbour is quite unconcerned, but the next little boy is distinctly unhappy. There is a singleness of purpose about his distress. He dislikes his circumstances and he desires to be removed, no complex perturbation vexes his soul. But the little boy beside him is more subtle. He appreciates that the squealing girl on his left is insult added to injury and he is justly indignant. But the little girl is oblivious of his outraged feelings. She only knows that she is not comfortable and she has no intention of tolerating her position if strivings and wriggings and strenuous protest will ameliorate her position.



A sense of fun is the most valuable possession in life, and this little maid has full measure of it. Sheer love of laughter beams in her face, and instinctively we laugh with her. Her head is hung back in keen enjoyment of a great joke, and eyes are twinkling with humour and affection. She is the sort of little girl we take to the Zoo when we think of going. She is the ideal companion. We can hear her comments on the giraffe and appreciate her enthusiasm for the lion cubs. She is the little girl we all want.



JOY



CONTRARY.



IT'S ALL THE SAME TO ME.

This baby has all the elfin charm of a changeling. We can picture her flitting through the green mists of the spring - time woods, playing with the birds and butterflies, sleeping at moon-rise in drifts of bluebells, waking at dawn to the kiss of the sunlight, and dancing with fairies down the flowered ways of summer. But when we glance at the other portrait we realize that, after all, she is a very human little girl, with a small baby temper and a strong baby will. Perhaps she sometimes remembers that she slept among bluebells and resents being put to bed in a crib with a net over the top, or perhaps she feels that her clothes are all wrong and tries to deck herself in daisy chains. Poor little changeling!



THE SAME CHILD, BUT HOW DIFFERENT!





DILIGENCE.



SHY!



She is as sweet as a healthy and lovely child can be made to look by judicious upbringing. She does her best to oblige the "photography-man" with a pleasant smile, which reflects, in a delightful little grimace, the worldliness of her mother.



WHAT ARE YOU UP TO?



" I LOVE HIM."

This ugly monster-toy-man has conquered the heart of the little girl at his side. They form a pathetic and comic couple, already busy with the game of make-belief and illusion which is the game of life and which is only amusing and innocent in its early stages.



ALEXANDRA DAY. A very youthful merchant.

To the psychologist this photograph is intensely interesting. The study in expression is of that spontaneous, fleeting quality that only the camera can record. The abject awe on the face of the little girl and the shaky knees that will hardly support her, she is overwhelmed by the importance of the occasion. And the little boy, a big boy by comparison, is very conscious of the situation. He looks at her with a half-bashful, half-patronising expression; she is really a very little person from whom to make a purchase.



BE A MAN!



GOT HIM.



LOST HIM.



We are afraid this little person's distress does not move us to any great sympathy, rather it provokes smiles of tolerant amusement. The cause of her tears is not very serious. Only a darting goldfish has escaped her chubby hand, and we are sure the goldfish is very much more to be pitied than his acquisitive owner, sooner or later she is certain to take him captive, and learn, as all children have to learn, how easily they can damage the thing they love. Nevertheless, his temporary escape is very much of a tragedy to her.



"SLOPE ARMS!"

Is there any need to point to the excellence of this splendid picture? Everybody likes the magnificent little chappie, his plucky attitude, his bursting humour, his outrageous happiness. Snapshots such as this one must be anticipated, and to prepare their advent the photographer must be able to identify himself with his little subject.



AN AMATEUR POSTMAN.

Apart from the high technical merit, and the happy choice of model, the photographer of "An Amateur Postman" must be gifted with a rare appreciation of childhood and child mentality.



CAREFUL NOT TO BREAK.

Washing up at the Caldecott School, St. Pancras, where the children choose their own lessons.

This delightful study reveals all the charm and mystery of childhood. The great work done by the Caldecott School is well known, and in this photograph we see these little people about their daily occupations, but so overcome by shyness that the picture looks posed. Only the little mite with her hands in the basin looks at ease, because she has her head down. The next little soul is very bashful, but there is a world of character in the eyes of the little girl facing the camera.





THE FAIRY TALE.

This is a wonderful picture. These babies are like the children of Hamelin, they are following the tale-teller out of the slums and down the alleys to the land of gnomes and fairies. They are held in thrall, and who among us does not wish that the enchantment might last for ever? It is the most beautiful thing that these babies are likely to wrest from life, and the only consolation there is for us is to know that every time we glance at this picture the story is still going on.





A DOUBTFUL FRIEND.



HALLO, OLD BEAN!



FEEDING A MONSTER at the Zoo.



THE ARTISTS' MODEL.

What an exhibition of courage! Upon close inspection the camel's mouth is an even more monstrous affair than it appears at first sight, and one almost expects the small boy's hand to vanish as one looks at it. The little chap's face is in itself a study; he does not in the least like the aspect of his *vis-à-vis*. Nevertheless he is risking it. Mother said it would be all right, but Mother does not look very certain now the moment has arrived.

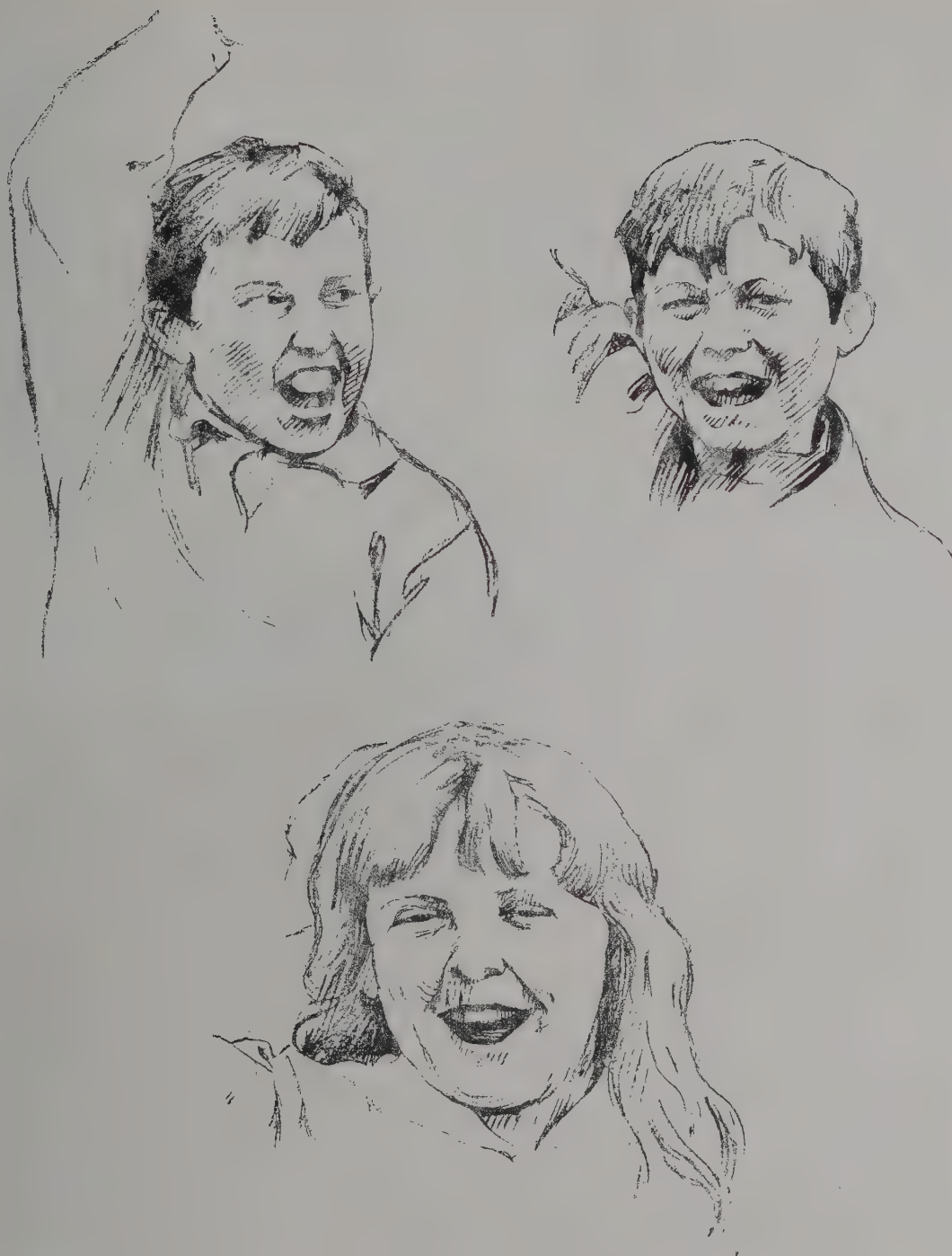




FOUR O'CLOCK



SCHOLARS STRIKE to retain their Head-Master. Scene at Tonna, near Neath.



It is curious to note how expression affects the features. Certain facts witnessed by a mixed crowd bring out the individuality of the various witnesses, whereas unanimity of thought and feeling, as in the "Scholars' Strike," makes the different faces look very much alike. (See p. 132.)



MOTURING ON THE ROUND-ABOUT.

Shy children are pathetic. There must be so many tangles and secrets in their questing thoughts. Someone, their nurse or their mother, missed the psychological moment when they were babies, and now no one knows the depths of their little minds. Why should the small girl in the foreground shrink from the camera while the mite next to her smiles openly? The other baby is almost as self-conscious. But as soon as the round-about starts they will be swept out of view, and then their faces will break into smiles, and they will forget about the grown-ups.





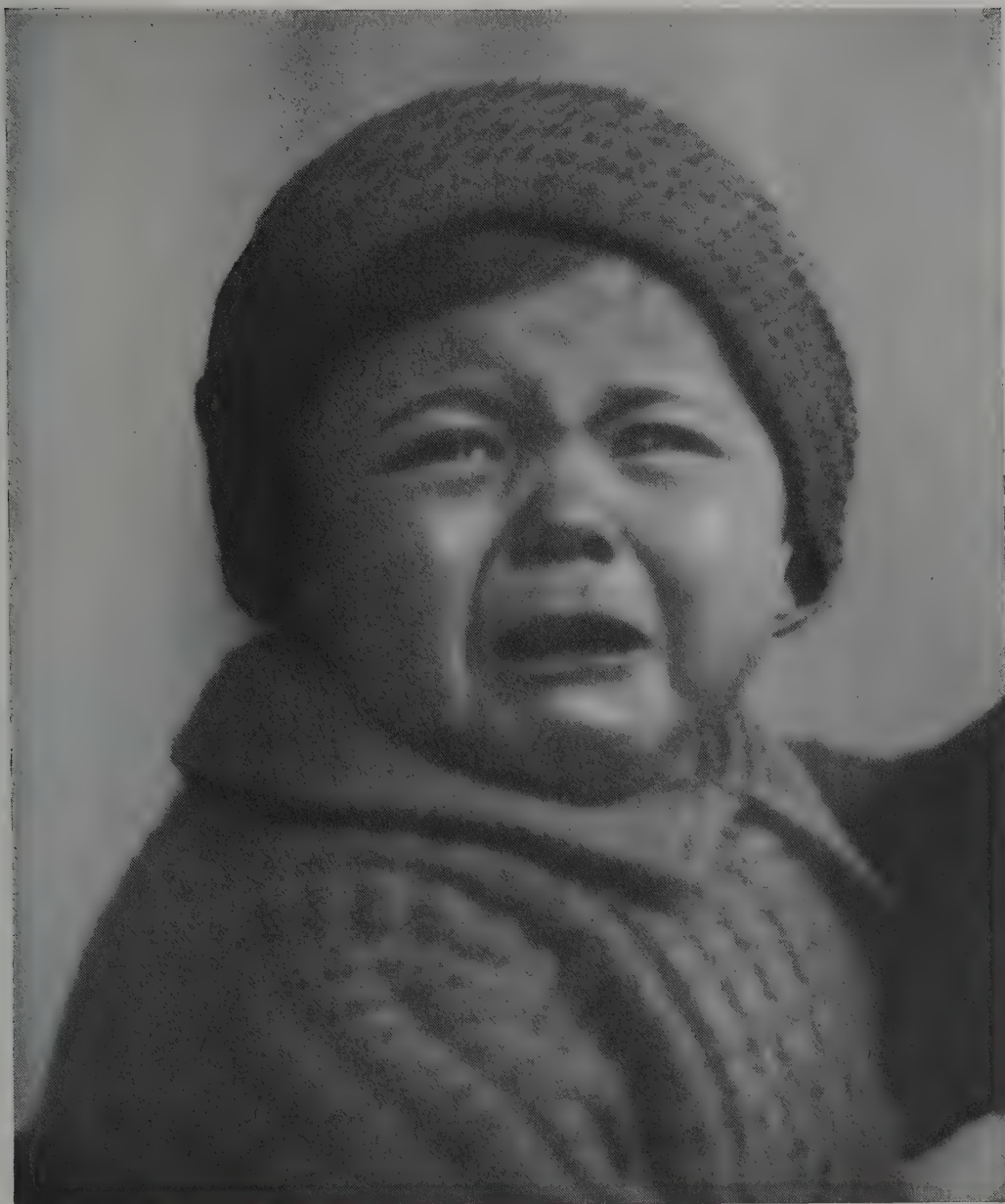
PLAYING AT "SCHOOL."

A disconcerting picture because the children are playing at "school" and apparently enjoying it. But when one glances at the row of faces more carefully one begins to smile, too. One appreciates that the teacher is a humorist, and the lesson is on wit. The young faces should be a joy to the psychologist, the varying expressions reveal a world of character. Four of the eight show keen enjoyment, but the others are not so easily amused. The fourth child in the row has no sense of humour at all, the fifth has, but he does not commit himself with the same facility as the others, and one can see that the little girl has drawn his mind away from its usual thoughts and he is on unaccustomed ground. The sixth boy has not much sense of humour but he is born to be a satellite and an idealist, he admires her immensely, and in later life he will probably be content to admire a wife who will work for him. The end little chap is a sceptic who informs her by his oblique looks that he has grave doubts about the veracity of her story.



It is strange that the sight of crying children should not always evoke pity. The children's tears are ever ready to flow, and their little chagrins arise sometimes from such trifling causes, that the great contrast of their deeply felt disappointment seems ludicrous to our trained sense of proportion. Occasionally we cannot even help laughing, although we may sympathise. It's a funny world, where we live.







Something very serious has happened to upset this little man's composure. Possibly the wheel has come off his toy cart. The tragedies of childhood are very real. A baby has no philosophy to reconcile it to the loss of its idols, and a child's toys are in very truth the things it worships. When a doll or a Noah's Ark is wrecked something is taken from the joy of a child's life that is never replaced.



In children, laughter originates in truth. No wonder that it is catching. Since feeling is the bond which links human beings together, what could further friendship more than a hearty laugh in which two simple-minded, truth-loving beings commune in happiness.





This fat little chap is a real treasure. Nothing ever worries him. Life and laughter are synonymous terms where he is concerned. We can see him chuckling, even the photographer could not keep him still, he is shaking and quivering with real enjoyment. Everything amuses him. The shape of his thumb, the movement of his feet, his nurse's smile, and the colour of the carpet. He is the good baby every mother wants, and, happily, most mothers think they have.



THE INSPIRED PENMAN.

THE CHILD IN ART



Wonderful insight into childhood is shown in this splendid bronze head by IETZON FRANK.



THE FROG BABY (fountain) by EDITH
BARRETTO PARSONS.

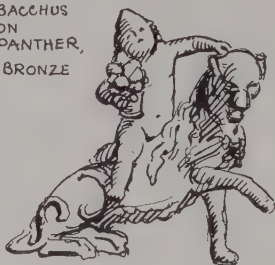
The humour of this laughing baby is irresistible, and shows an unusual quality in sculpture.



THE DUET BY LINA ARPESANI.

A charming study full of naïveté, in which the artist has caught the unconscious pose of innocent childhood. (Photo by courtesy of The Beaux Arts Gallery.

INFANT
BACCHUS
ON
PANTHER,
BRONZE



FRIEZE



ARYBALLOS
(OIL BOTTLE)



SKETCHES from the
GREEK and ROMAN
COLLECTIONS in the
BRITISH MUSEUM

CUPID,
ATHENS,
BRONZE



CUPID
SMYRNA
BRONZE



INFANT
DIONYSUS,
BRONZE



CUPID,
ANTIOCH,
BRONZE



CUPID,
BRONZE.



INFANT
BACCHUS
ROME
BRONZE

BRONZE



CUPID
ON
DOLPHIN,
TERRA
COTTA



TERRA
COTTA



D. Foulger



SATYR AND NYMPH swinging the infant Dionysos in a basket. Greek terra cotta relief. Victoria and Albert Museum.



A CUPID riding a Sea Horse. From vault in a tomb, South Italy. 1st or 2nd Century, A.D. Victoria and Albert Museum.

THE CHILD IN RELIGIOUS ART



FRA FILIPPO LIPPI. (1412—1469). One of the greatest painters of his age. He studied the works of Masaccio, whom he surpassed in originality, composition and sentiment. His Madonnas may be seen in several of the great Continental collections.



SASSOFERRATO. (1605—1685) The Virgin of the Rosary (at Rome) is considered as his finest work.



Buonarrotti, called MICHELANGELO. 1475—1564)
The Holy Family, Florence, Uffizi Gallery.



Jacopo Palma, called PALMA VECCHIO.
(1480—1518.) The Holy Family with
palms. Gallery Corsini (Florence).



LEONARDO DA VINCI. (1452—1519). Our Lady of the Rocks (National Gallery). The other version of this subject is in the Louvre. Setting, lighting and feeling combine to give great mystery to this beautiful composition.



RAPHAEL. (Raffaello Sanzio). (1483-1520). This picture is a beautiful example of his grand manner and graceful style. (National Gallery.)



BERNARDINO LUINI (1470—1535). Detail of the Virgin and Child picture in Milan. Remarkable for its sweetness and feeling.



PETER VISCHER (early 16th century). Statuette in bronze at the Victoria and Albert Museum, London. Christ-Child blessing. Probably made at Nuremberg.



BOTTICELLI (Sandro, 1447—1510). The Virgin, the Child Jesus and St. John (Musée du Louvre, Paris). The beauty of this picture is haunting, the wistful, tender and meek expression of the Virgin is wonderful.



FILIPPO SCANNEBECHI, one of the earliest painters of the Bolognese school. He was called Lippo della Madonna, because he painted the Madonna so frequently. (National Gallery)



BOTTICELLI. (Louvre, Paris.) Botticelli's fame stood high in his own time, but had to be rediscovered in the 20th century.



VAN DYCK (Sir Anthony). 1599—1641. 103 CM. 7 X 35
The Crib (at the Royal National Gallery
of Ancient Art, Rome).



MURILLO. (1617—1682). Murillo's
work is exceedingly sentimental and at
the same time strangely naturalistic.





MURILLO. Surely in the "Virgin of the Rosary" in the Prado (Madrid) there is some sort of prescience in the eyes of the beautiful child.



GIACOMO
DELLA
GUERCIA.
Central statue
over the princi-
pal entrance of
the Basilica di
San Petronio in
Bologna.



LUCCA DELLA ROBBIA (La Madonna col
bambino Gesu. Florence (National Museum).

CUPIDS, AMORINI, PUTTI, CHERUBS



HEADS
FROM
ALTAR-PIECE
BY BERNINI.



FROM A CARVED BEAM



CARVED
AND
GILDED.



SKETCHES OF
CHERUBS
IN THE

DELLA

ROBBIA

VICTORIA
& ALBERT
MUSEUM



DELLA ROBBIA



CARVED

WOOD

FROM WALNUT
TABLE
FRENCH OR
ITALIAN



PART
OF
CARVED
FRAME.



GILDED
WOOD
FRENCH
16th or early
17th CENTURY.



ABOUT 1550.



MURILLO (1618—1682) painted several variations of this subject. *Madonna detta Purissima*. (Prado, Madrid).



ANGELS from "S. Margherita da Cortona," by Guercino (17th cent.) Rome, Vatican. Strong light and shade contrasts.



A FAVOURITE THEME with the religious painters. This group is from the "Assunzione della Vergine," by Andrea del Sarto, in the Pitti Gallery, Florence.



THESE VERY HUMAN CHERUBS are from "The Communion of St. Jerome," in the Vatican. The picture is by Domenico Zampieri. (1581—1641).



FRANCOIS BOUCHER. (1703—1770).
Sketches in the British Museum.



FRANCESCO ALBANI (1578—1660).
Dancing Putti (detail). Milan.



GAUDENZIO FERRARI (1484—1546)
The action of the children is both
vigorous and graceful.

PLAYING GAMES, ETC.



FROM "LA FECONDITÀ," by Titian, one of the greatest painters of all time. Central composition.



TITIAN, Venetian. (1477—1576). Details from
"La Fecondità." (Prado, Madrid.) Left side.



FROM TITIAN'S "La Fecondità." Titian's style and technique developed steadily throughout a long life. His mind, wholly realist, universal, manly, is a harmony of fine qualities.



ALABASTER GROUP in the Victoria and Albert Museum. Flemish or German, 17th century.



DONATELLO. Allegorical figure.
National Museum, Florence



BRONZE PUTTO, from Prato Cathedral. (Blessed Sacrament Chapel.)



FIGURES in sandstone, probably forming base of a bracket.
Victoria and Albert Museum.
School of Donatello.



PUTTO in Palazzo dell'Università Genova. By Giovanni Bologna, who studied Michaelangelo.



TWO EXAMPLES OF PLAYFUL CHILDREN BY
SIR JOSHUA REYNOLDS.



SIR JOSHUA REYNOLDS is admirably represented in the national
collections in London, Edinburgh and Dublin. Also in the Dulwich,
Glasgow, Liverpool, Birmingham, Manchester and Oxford Galleries.



WILLIAM HILTON, R.A. (1786—1839).
Nature blowing bubbles. (Tate Gallery.)

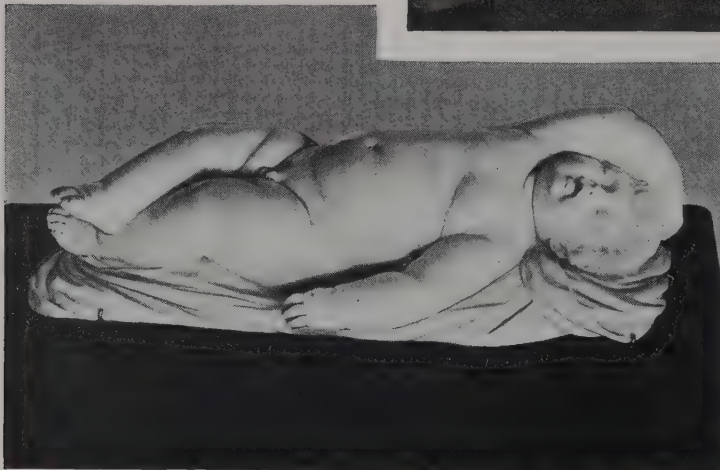


FRAGONARD (1732 — 1806). Cupid
children. (Wallace Collection.)

THREE CHILDREN playing. Group in white marble.
School of Bouchardon.
Victoria and Albert Museum.



INFANT ASLEEP. Carved
ivory. Italian, 16th century.
Victoria and Albert Museum.





CLODION (1745—1814).
Female satyr and little satyrs
at the Cluny Museum, Paris.

Clodion knew the spell of woods and streams, and the wild urge that sent primitive youth dancing through the fields of Arcady. He understood the age-old lure of nature, and when we gaze upon this masterpiece, that holds the whole spirit of spring-time, we enter into his kingdom.

We see the blossom on the trees, and bushes veiled in green mist. We hear the

undergrowth rustle and the wood-pigeons call. We catch the purling of a hidden stream in the spangled woods and we bury our faces in drifts of primroses.

And if we make no sound, presently we shall see a nymph pass in the wood, or a company of satyrs leap through the bushes like a wind, or, maybe, only a bird break cover and pass so close to us that its wings fan our hair.

CLODION Jeune
Bacchante et enfant.
Louvre (Paris).





REYNOLDS (1723—1792) had a happy knack of managing his little sitters, who quite enjoyed their visits to his studio.



GREUZE (1725—1805), whose style has found favour with an immense public. This example is from the Wallace Collection.



MURILLO. Dice Players, Munich. The beggar boys of Andalusia have been immortalised by this versatile master.



THE SCHOOLMISTRESS. A favourite picture of Fragonard (Wallace Coll.)





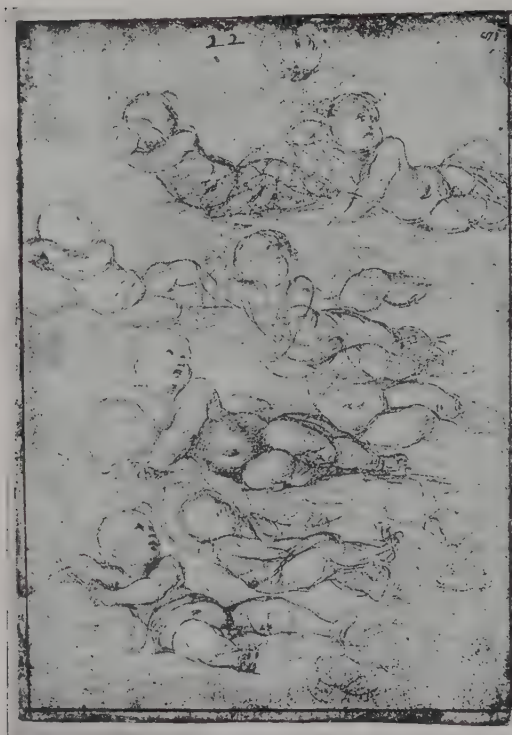
MARBLE GROUP,
front and back view.
Cayot.
(Wallace Collection.)



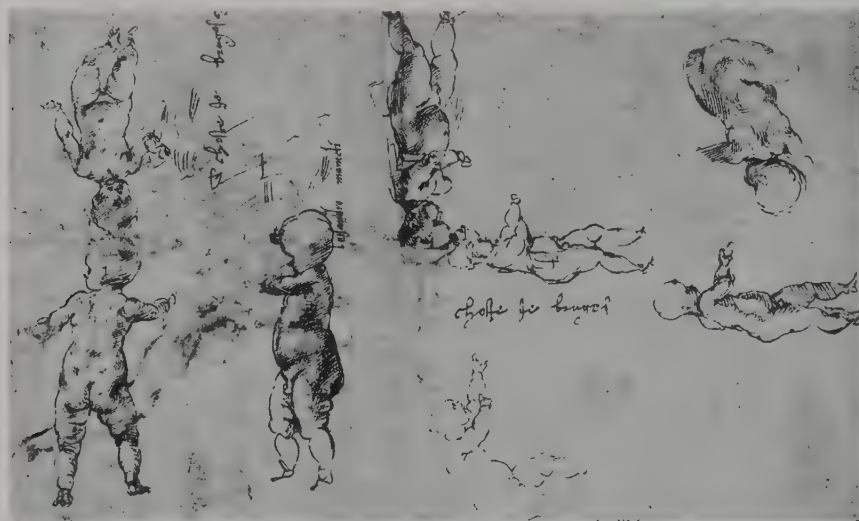
ECOLE FRANCAISE:
 Fragment d'un monu-
 ment provenant du
 château de Ligny,
 Louvre (Paris).



SKETCHES BY OLD MASTERS



Two Studies of Children by RAPHAEL, and another by MICHELANGELO (British Museum).





F. BOUCHER. Studies. From the Print-room at the British Museum.



Sketches by VERROCCHIO (fifteenth century), Louvre.

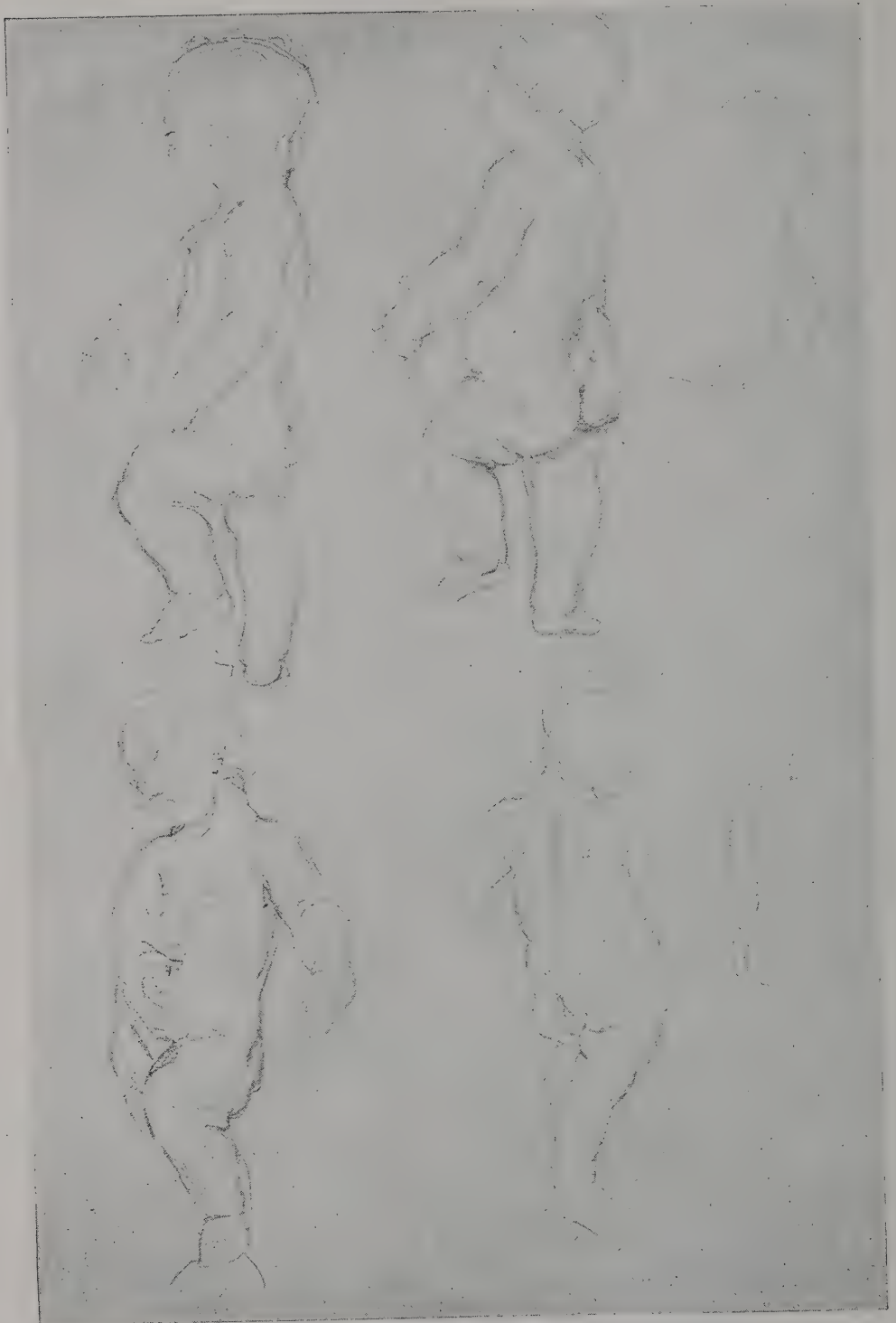


"CHARITY," from a painting by Burne-Jones in a flat decorative treatment.

(With Rossetti and Morris, Sir Edward Burne-Jones gave new birth to the Arts and Crafts in England).



CHARITY. Group of Lorenzo Bartolini.

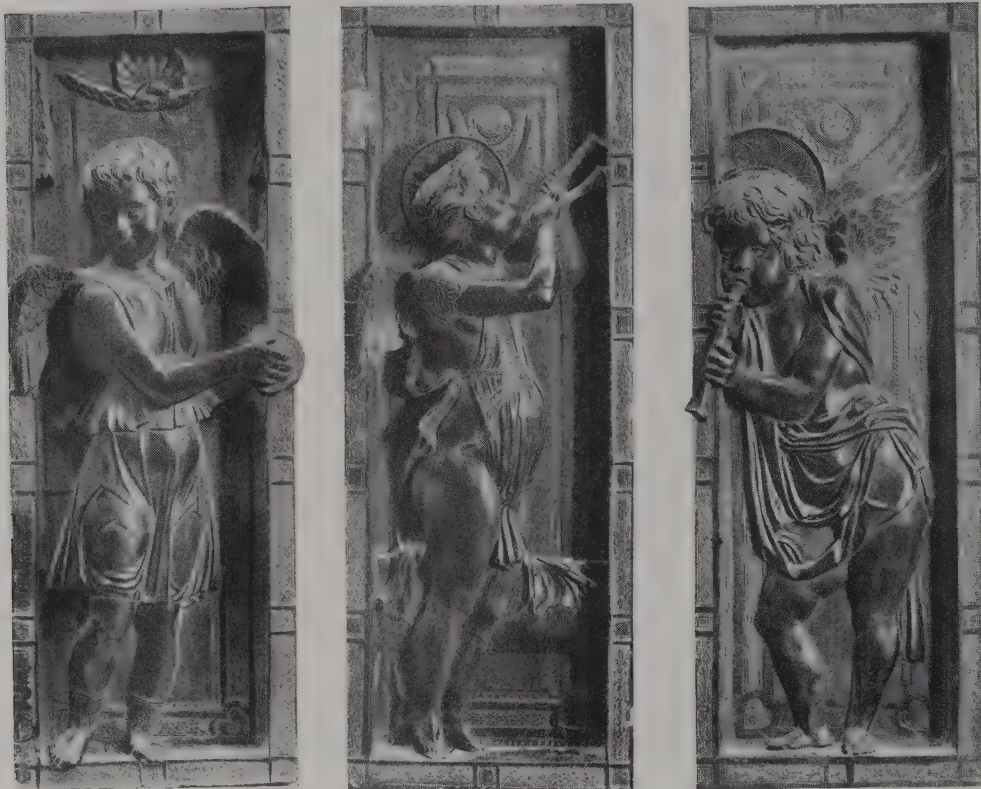


THE INFANT ST. JOHN. (Victoria and Albert Museum).



LEONARDO DA VINCI (Venice).

WITH MUSICAL INSTRUMENTS



Predella panels by DONATELLO and his pupils.
Musical angels. Basilica di S. Antonio (Padua).



ROSSO ROSSI. (1496—1541). Angelo
che suona la mandola (Florence).

PREDELLA PANELS
by Donatello and his
pupils.



One of the Finest Bas
Reliefs of the Fifteenth
Century.

VITTORE CARPAZZIO (1450-1522). Dettaglio della, from Dettaglio della
presentazione al Sacerdote Simeone (Venice).





GIOVANNI BELLINI
(1428—1516). One of the
greatest artists of the 15th
century. He belonged to
a family of artists. The
very charming angels
from the famous Frari
Altarpiece at Venice.



THE PLAYERS are in
the foreground of a pic-
ture of the Madonna and
Child.

THE THREE GENII, by
Albert Dürer (1471—1528).
British Museum.

CHILDREN WITH ANIMALS, ETC.



SIR JOSHUA REYNOLDS
(1723—1792). St. John in the
Wilderness. (Wallace Coll.)



CIPRIANI (1727 — 1785).
3 Cupids.
Victoria and Albert Museum.



PUTTO with Dolphin, by Andrea Verrocchio, pupil
of Donatello. Photograph from the original.



THE ORIGINAL OF
this statuette is part of
a fountain in the court-
yard of the Palazzo
Vecchio in Florence.
It was made about
1476 for Lorenzo de'
Medici. In the Victoria
and Albert Museum is
an excellent cast from
which these two posi-
tions were taken.



GROUP in terracotta by Tribolo, from a bronze fountain at Villa Cassarota. Victoria and Albert Museum.



CUPIDS with wild animals, by Ludovico Caracci. (1555—1619).



PAINTED FRIESE at Pompeii. Cupids in two-wheeled chariots (Domus vettiorum). The Romans excelled in painted fantasies of the child of which the above illustrations are characteristic examples preserved by the tragedy of Pompeii.

Fun is allied with gracefulness and raised to the dignity of style.



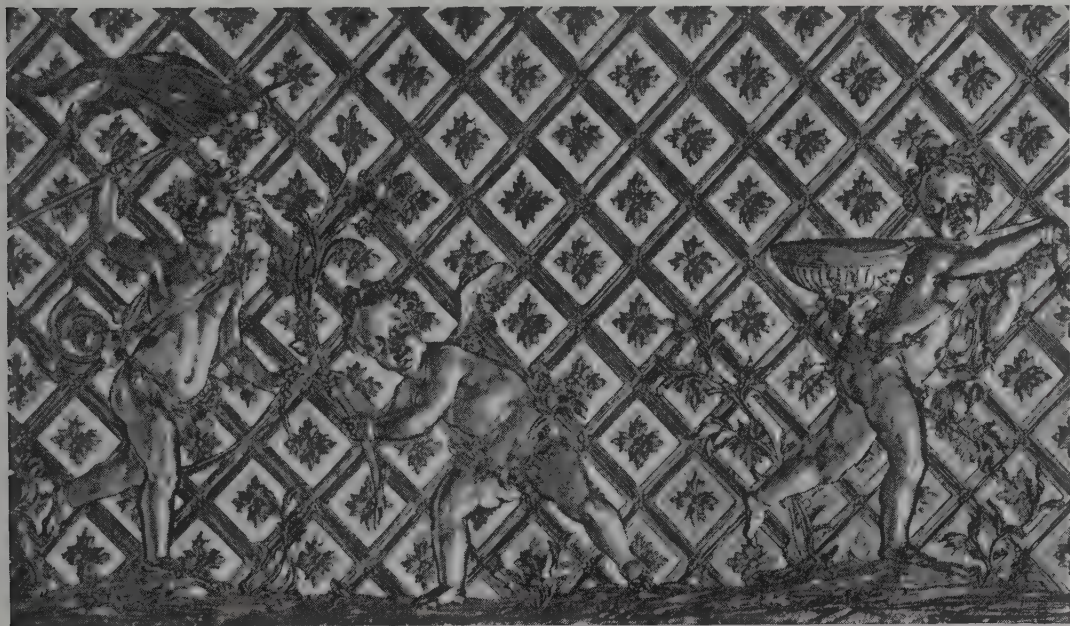
WITH GARLANDS, FLOWERS, ETC.



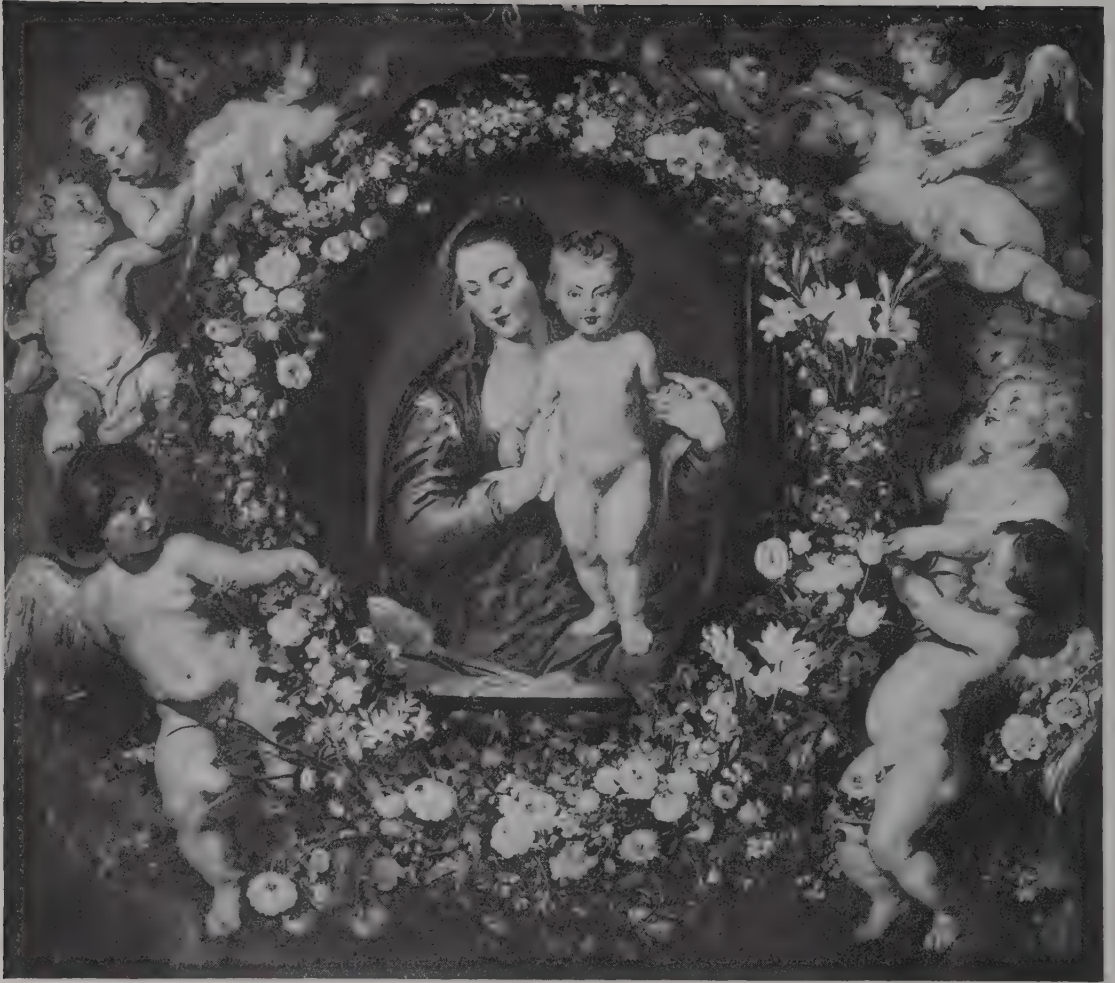
BERNARDINO LUINO (1470—1535), one of the five painters for whom Ruskin claims supremacy. (Adoration of the Magi at Saronno.)



GABINETTO. An angel from a fresco. Louvre (Paris).



FRIEZE of the Salon l'Oeil-de-Boeuf at Versailles (period of Louis XIV).



MADONNA AND CHILD, painting by Rubens (1577-1640). Munich.

We instinctively associate children with flowers and all the free, untrammelled things of Nature. There is a sincerity and fragility in their delicate features that reminds us of water-lily buds and wind flowers. Their swift movements and moments of hovering indecision are like the flutterings of birds and butterflies, and, unseen by us, they play with the fairies.

Rubens, who loved children, appreciated their kinship with the world of sunlight and blossom, and in this famous picture of the Madonna and Child he garlands them with all the simple flowers of the wayside, and as one gazes from the lilies to the baby faces and back again one is subjugated by their mutual beauty.



THIS charming piece of decoration has delightful feeling and fine simplicity. It is from "Le Triomphe et l'Amour" by Domenichino Zampieri in the Louvre (Paris).



WEDGWOOD'S black jasper plaque. The Infant Bacchus and two young Bacchanals, after Lady Diana Beauclerc, late eighteenth century. Victoria and Albert Museum.

PORTIONS of an allegorical group: Lettere ed Arti in the Palazzo del Senato at Rome by Maccari.



LE BUT. (Louvre, Paris).
Boucher delights in Cupids and lets them run riot in nearly all his decorative pictures.

THE CHILD IN ORNAMENT

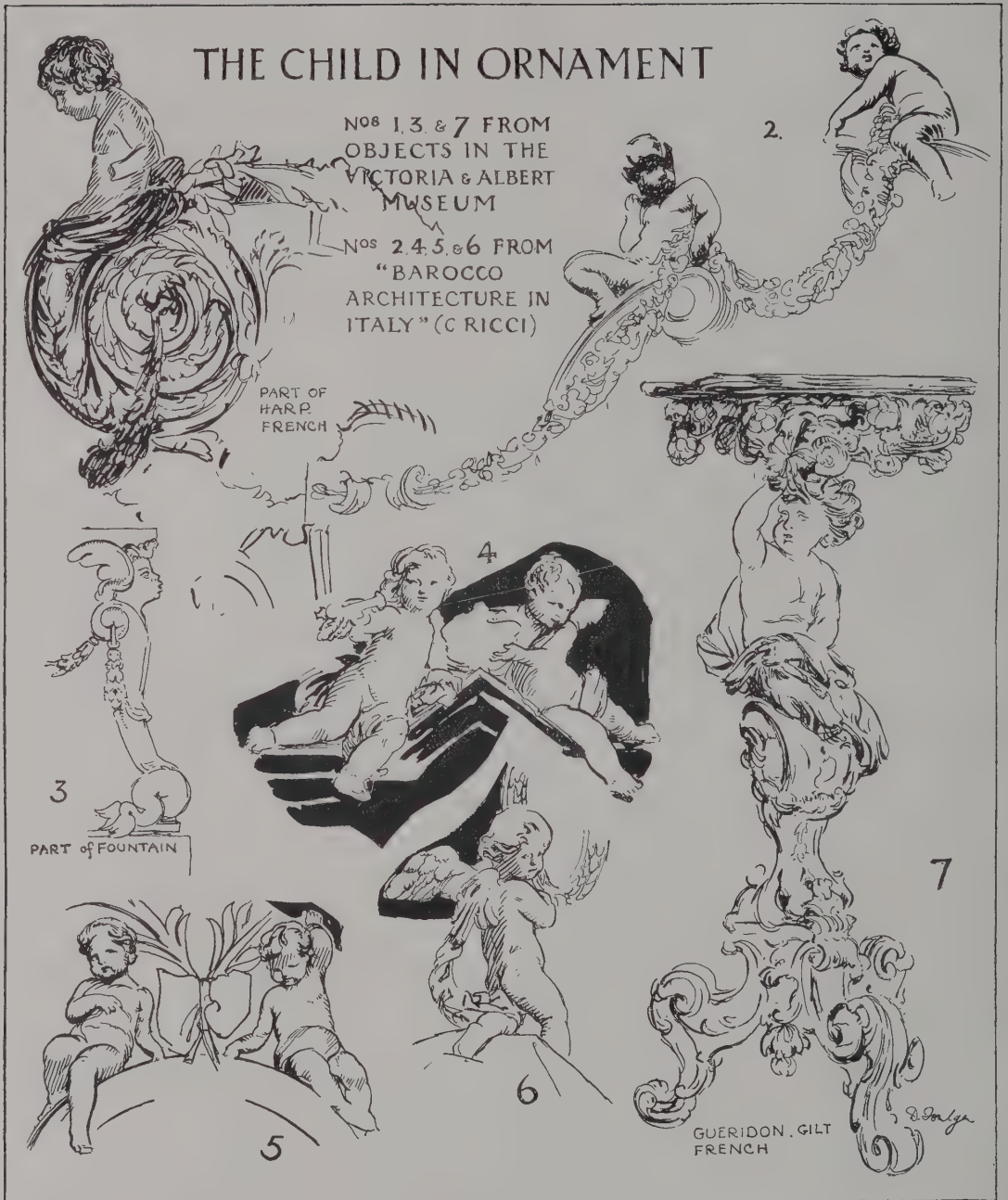
NOS 1, 3, & 7 FROM
OBJECTS IN THE
VICTORIA & ALBERT
MUSEUM

NOS 2, 4, 5, & 6 FROM
"BAROCCO
ARCHITECTURE IN
ITALY" (C RICCI)

PART OF
HARP
FRENCH

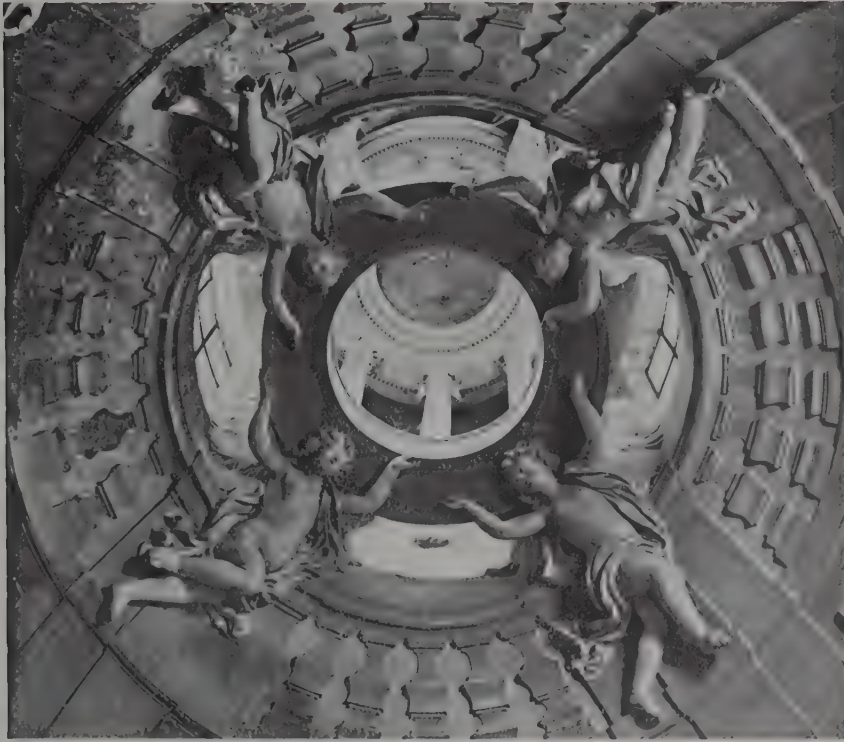
3
PART OF FOUNTAIN

GUERIDON, GILT
FRENCH



The important part played by the child in decoration and ornament is apparent on all sides. And what is more natural? In every back street we may see the child at play, and we are immediately conscious of the grace and charm of its movements, the riot and colour of tumbling hair, and the swift toss of the head as a curl falls across the eyes.

AS ARCHITECTURAL EMBELLISHMENTS

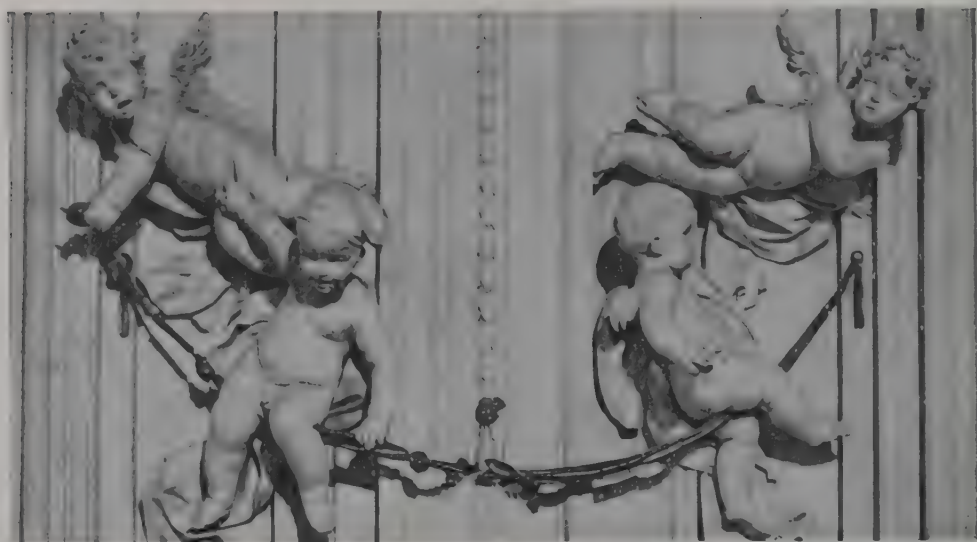


DOMES upheld by four angels, design by
Bornino, Rome, Santa Maria in Trastevere.



MELOZZO DA FORLÌ (1434—1494).
Cupola—Chapelle du Trésor, Loreto.

This is one of the most beautifully ornamented cupolas in existence. The pose of each cherub is as natural and full of the spirit of childhood as the living model. The essential inspiration of the artist animates each little form and makes them the most lovable cherubs to be met with.



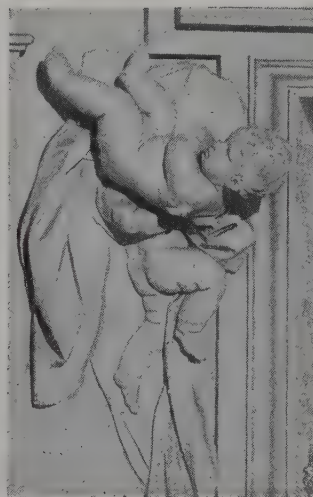
THE ALMS surrounded by various children (l'Elemosina intorno vari Putti). Palermo, Compagnia di S. Lorenzo.



FLORENCE CATHEDRAL.
Lavabo nella Sacristia Vec-
chia Lazzaro Cavalcanti)



L'ELEMOSINA.
(See opposite page.)





CHIESA DEL CARMINE. CAPELLA CORSINI.

This wall decoration of the Ascension of Saint Andrea Corsini in the Corsini Chapel is one of the glories of Florence and familiar to art-lovers as well as sight-seers all the world over. As a composition it is perfect. The grace and harmony of the ascending lines, culminating in the weary, faithful face of the saint, convey a sense of continual upward movement, while the natural and human poses of the cherubs, together with the tenderness and feeling in the faces of the angels betray the finished artist as well as the genius.



THREE PANELS of carved oak, French. 1550.
Vaughan bequest, Victoria and Albert Museum.

These beautiful panels of carved oak are some of the most exquisite examples of the wood-carver's art to be met with. The delicacy of design and richness of effect reveal to us the high level of craftsmanship to which this branch of art attained in the sixteenth century. It is regrettable that this charming and decorative work should be almost lost to us.



WOLSEY Coat of Arms, Hampton Court, Wolsey's Palace, from a cast, Vict. and Albert Museum.



FROM CHIMNEYPIECE in Victoria and Albert Museum, probably by Desiderio da Settignano.



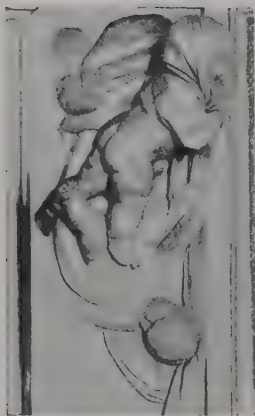
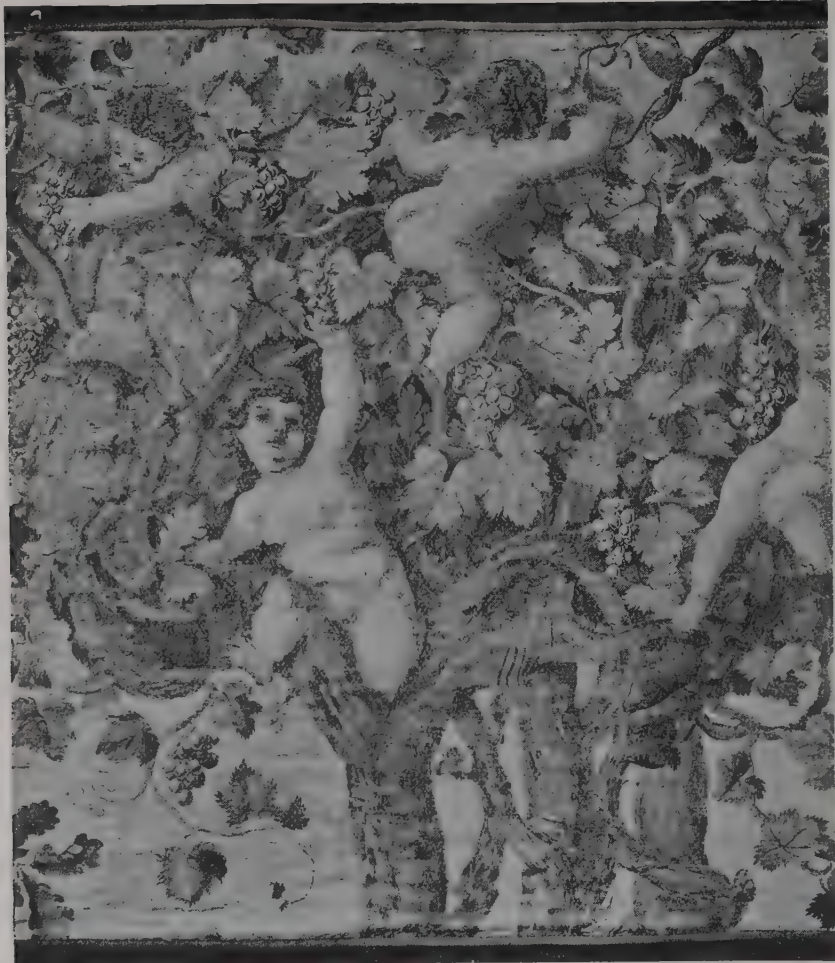
TOP OF MARBLE COLUMN, St. Martin's Church, Pietrasanta.



TWO SUPPORTS to the cornice of a large Florentine fireplace, from a cast in the Victoria and Albert Museum.



HOLY WATER SPOUT in St. Peter's, Rome.

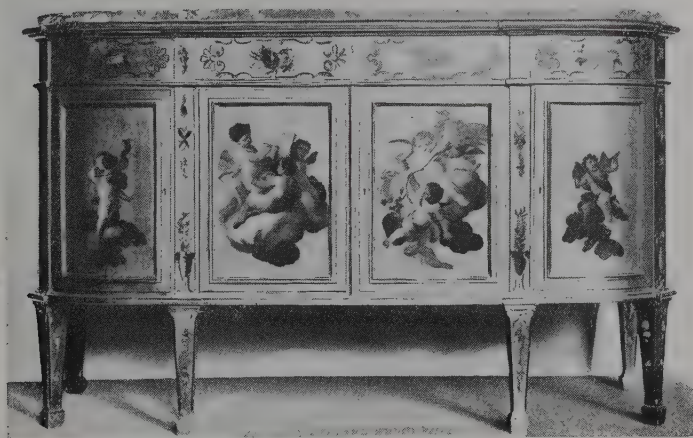


PORTION of a tapestry, probably from a design by Giulio Romano, middle of sixteenth century. Property of Murray Marks, Esq. (Vic. and Albert Mus. photograph.)

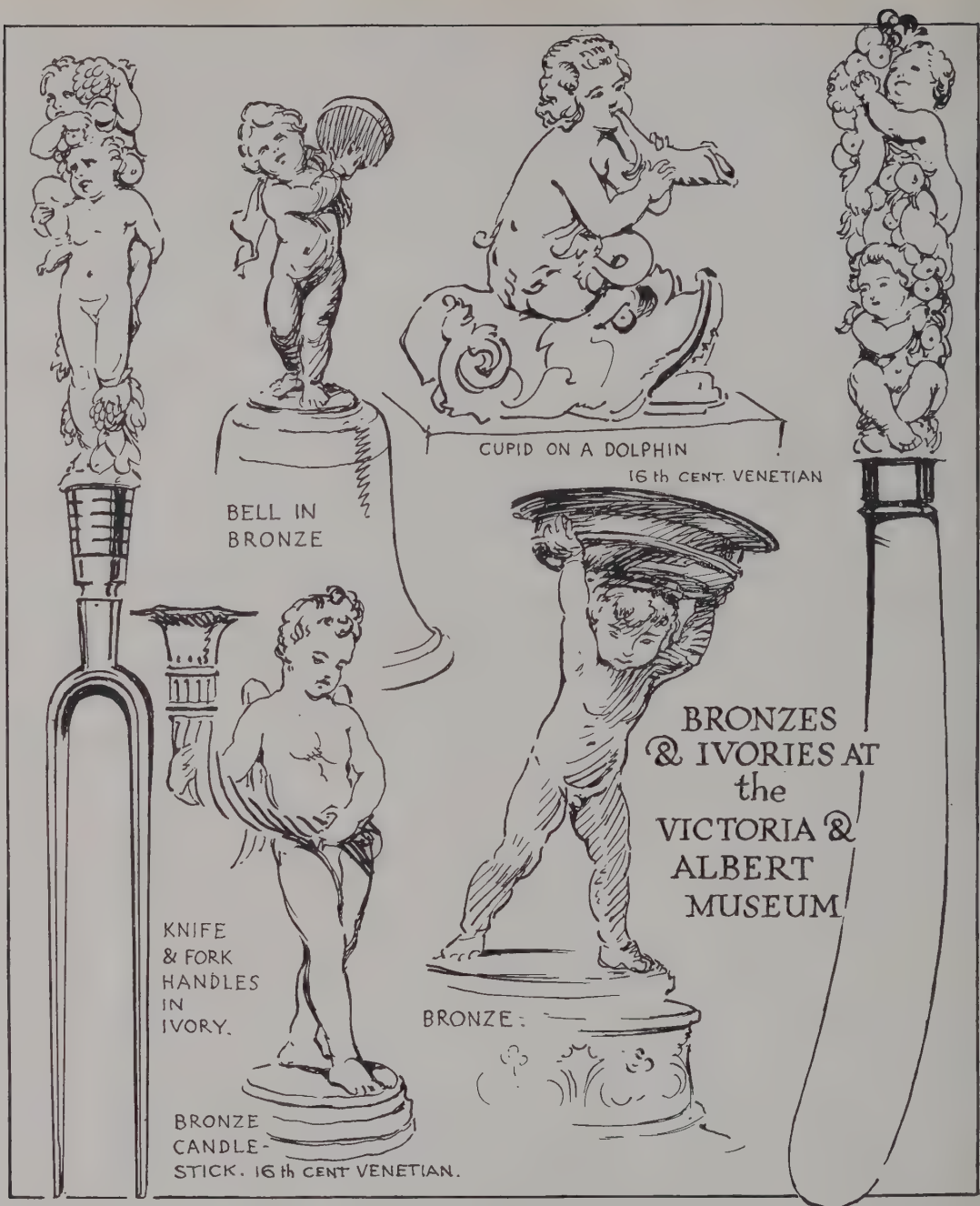


PUTTI surrounding l'Elemosina of Palermo.

PANELS of a sideboard painted in the manner known as "Vernis Martin" with allegorical figures. French, late 18th century.



SIDEBOARD, rounded at the ends in front, supported on six tapering legs with cube feet. The framework is more modern than the "Vernis Martin" panels. Victoria and Albert Museum.



In these illustrations we see how the craftsman has caught the essential spirit of the child and adapted it to the purposes of ornamentation, giving beauty and value to the most ordinary of household utensils.

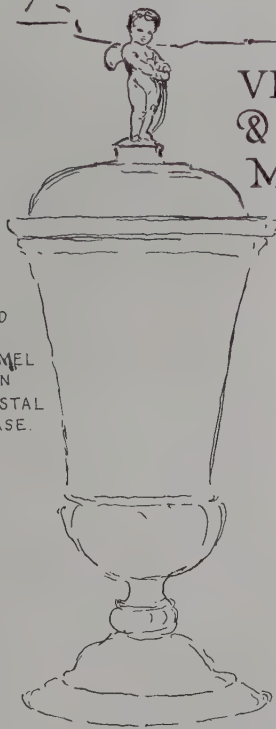
SKETCHES OF
CERAMICS
in the

VICTORIA
& ALBERT
MUSEUM



CANDLESTICK

CUPID
IN
ENAMEL
ON
CRYSTAL
VASE.



ETUI.



In all branches of art we find the appeal of the child. It is universal. The painter, the sculptor, and the craftsman all take him to their hearts. In these illustrations we see the high decorative value of baby figures and the ingenious use to which they have been put.



CLOCK CASE, white porcelain, decorated with cupids, Spanish (Madrid, Buen Retiro), late eighteenth or early nineteenth century. Victoria and Albert Museum.

This reproduction conveys but a small idea of the exquisite workmanship displayed in this porcelain clock case. The design is full of poetry and holds all the artificial beauty of a triquet. The delicacy of the flowers and garlands attains to a high level of excellence.

ARALE in Bronze, 16th century. National Museum, Florence.

This beautiful *arale* in bronze is in the National Museum, Florence, and is a superb example of Italian Renaissance craftsmanship. The little figures of winged satyrs supporting the cupid are excellently fashioned, and the whole effect is extremely graceful and charming.





CLOCK, gilt Bronze, French, late 18th century. Victoria and Albert Museum.

CANDELABRUM, by Benedetto da Maiano. National Museum, Florence.



W E D G W O O D ' S
pale blue Jasper ware
with white cameo design



of VENUS IN HER CAR.
English, late 18th century.
Victoria and Albert Museum.



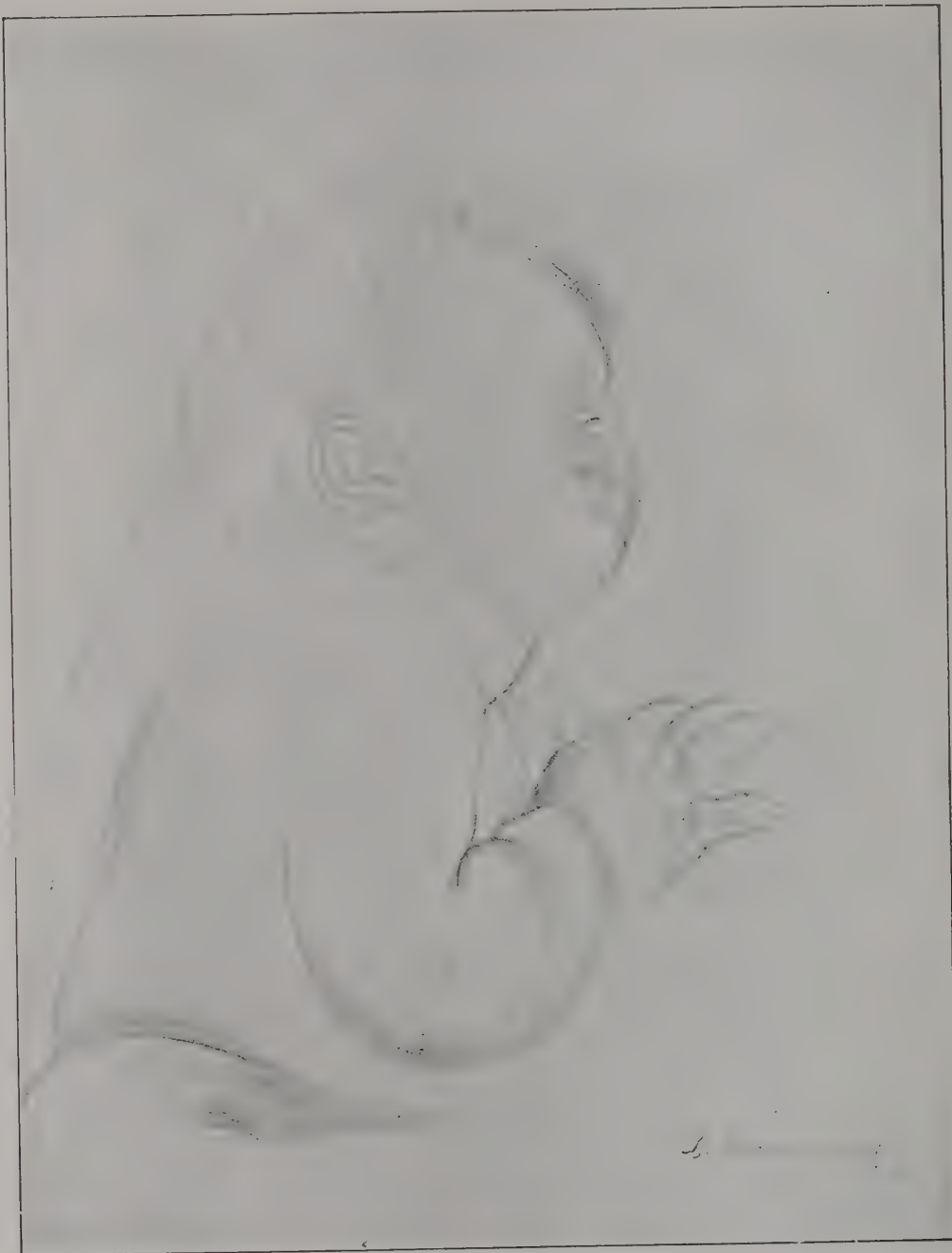
In these examples of blue Jasper ware the familiar cameo figures remind us once more of the singular delicacy of this work. The little figures of romping children are full of life and movement, while the allegorical subject on the central vase is carried out in the classical spirit.



THE CHILD IN MODERN DRAWING
ILLUSTRATION
AND ADVERTISING



POSTER by L. Hocknell, issued by L.N.E. Railway.



PENCIL DRAWING by Clara Klinghoffer.



PENCIL SKETCH BY L. D. LUARD.

In the drawing our attention is led inevitably to the action of the child's hand, in directing which the child's whole interest is concentrated.



Painting by ELINOR DARWIN. (*Copyright of the Artist.*)

Artists who are sensitive to landscape, the grown-up figure and incident, often seem to lose touch with the child soul. They are so entirely under the spell of their own mature individuality that the child mind escapes their comprehension.



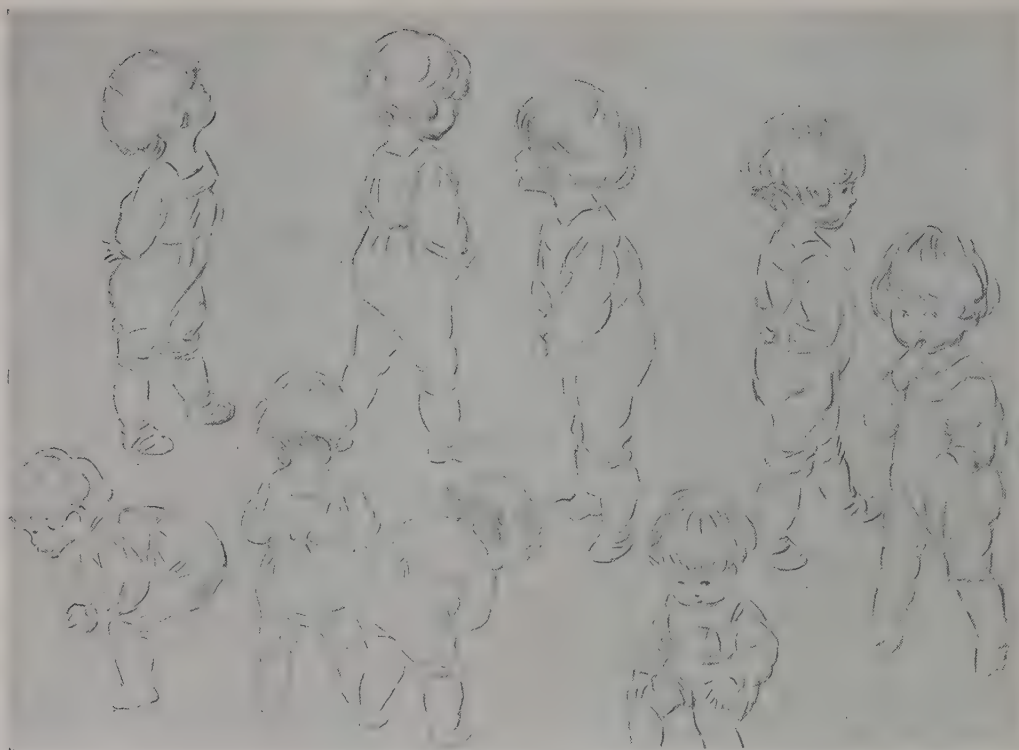
THE YOUNG NURSERY MAID. Painting by Elinor Darwin. (*Copyright of the Artist.*)

Mrs. Darwin has identified herself with the juvenile mind. She can draw and portray children; she understands them and impregnates her work with a feeling of love such as children evoke in emotional people.



THE PAINTER'S PAL. OIL. BY W. B. MACINNES

A child portrait in a simple and direct technique, which "gets over" a good idea of the character of the model who stands sturdily by his pal. Its distinction lies in the capture of a pose which suggests action and determination rather than standing still to be immortalized in paint.



Sketches by SUSAN B. PEARSE.



Drawing by MABEL LUCY ATWELL.
(By courtesy of Messrs. William Hollins & Co., Ltd.)



PEN DRAWING

By Claude Shepperson.

(Courtesy of Gas Light & Coke Co.)

An example of scholarly and refined drawing with a certain decorative sense in composition that is characteristic of this delightful artist, who draws modern people, but invests them with a romance that is all pervading.

Drawing by
MABEL LUCY ATWELL
(By courtesy of Messrs. William
Hollins & Co., Ltd.)





UNDERGROUND POSTERS BY HILDA COWHAM.

Drawing by
MABEL LUCY ATWELL.
(By courtesy of Messrs.
William Hollins & Co.,
Ltd.)





PROTECTION



SOUND VALUE

Advertising Drawings by MISS L. HOCKNELL.
(by courtesy of Messrs. Tootal Broadhurst Lee Company, Ltd)



DEVELOPMENT

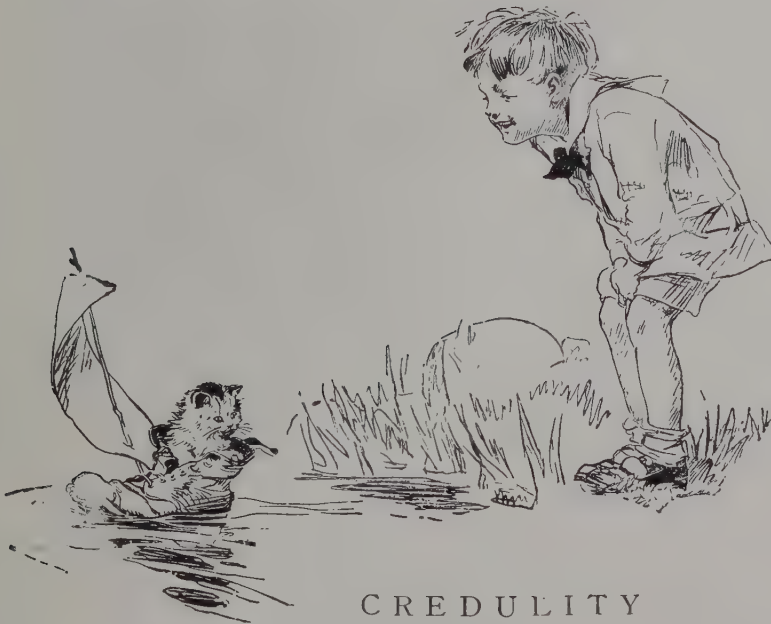


EVIDENCE

Advertising Drawings by MISS L. HOCKNELL.
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CAUTION



CREDULITY

Advertising Drawings by MISS L. HOCKNELL.
(By courtesy of Messrs. Tootal Broadhurst Lee Company, Ltd.)



THE FAIRIES' HOUR by Ida Outhwaite.

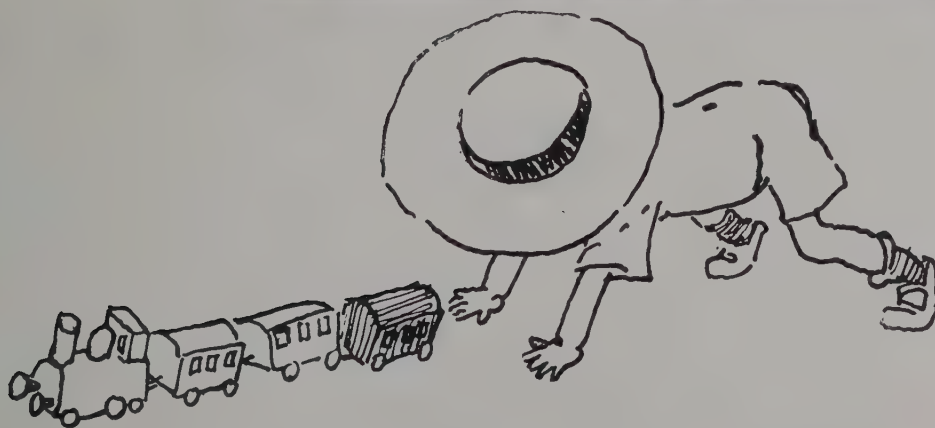
Our reproduction of Mrs. Outhwaite's exquisite work has only to be seen to bring home to English people the quality and genius of one of Australia's leading artists.

Mrs. Outhwaite's art is fairy gold, from her earliest years she has known all there is to know about the Little People of the Bush, and has drawn them for us in every form and phase. A native of Melbourne, Mrs. Outhwaite has spent all her life in Australia, but England had the distinction of reproducing her first picture; when she was but twelve years old a fairy study appeared in an English magazine. At thirteen she illustrated a book of poetry by her sister, Annie Rentoul, and another the following year. Her English publications are: "The Enchanted Forest," "The Green Road to Fairyland," and "The Little Fairy Sister."

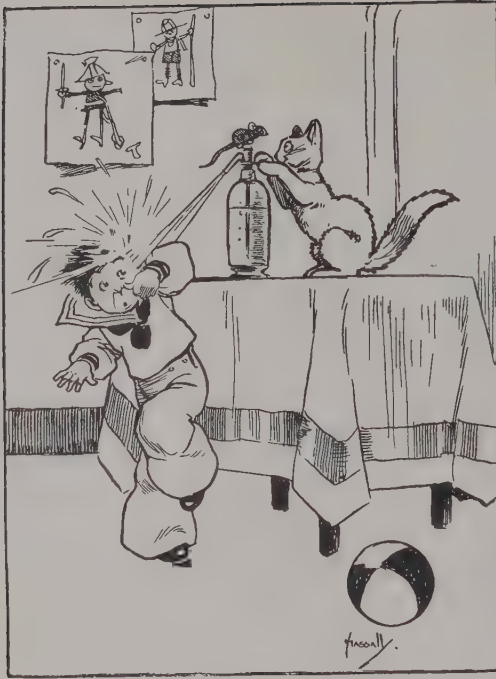
"I SPY"

by

SUSAN B. PEARSE



DRAWING BY MARCOUS (LE RIRE)



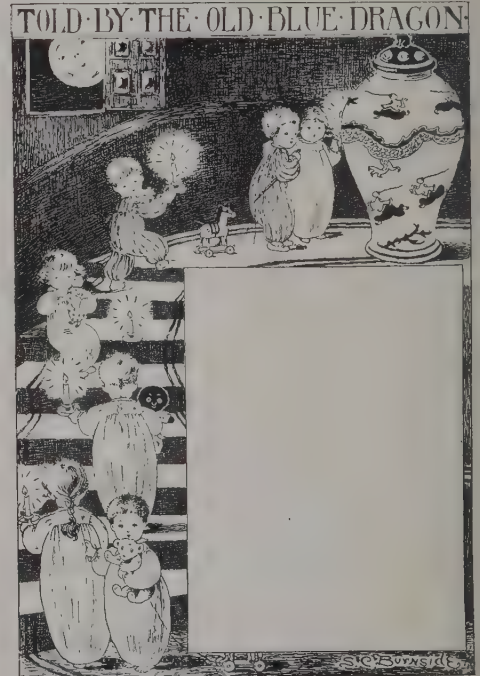
Left :
An
Illustration
by
JOHN HASSALL, R.I.



Right :
An
Illustration
by
R. J. SIMS.



Left :
An
Illustration
by
K. J. FRICERO.



Right :
An
Illustration
by
S. C. BURNSIDE.



Illustrations by WARWICK REYNOLDS.



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